



27

# Will Eisner's THE SPIRIT





WE ARE  
NOT ALONE.

ENCOUNTER  
OUR FELLOWS...

## starting with ALIEN ENCOUNTERS

COMICS OF THE GODS / WITH STORIES  
BY STEVE BISSETTE, TIM BOXELL, HOWARD  
CRUSE, GEORGE ERLING, FRED HEMBECK,  
BILL KELLEY, RICH LARSON, LARRY SUELL,  
STEVE STILES, TOM YEATES, AND MIKE ZECK  
WITH A CENTER SPREAD BY RUDY NEERES  
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CHASTAIN AND TOM SUTTON!

— plus —

## SMILIN Ed SMILEY

Funny animals were never like dis-er-this!

- #1 - FEATURES OUR ED IN 'D.J. FOR A DAY'  
AND 'HAPPY HOUR' BY RAOUL VEZINA, PLUS  
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- #2 - THE 'CRIME' ISSUE - A 32 PAGE  
ED EPIC WITH A WRAP AROUND COLOR COVER
- #3 - THE FAMISHED MONSTERS OF  
FLAYLAND - ED TAKES ON MOVIE  
MONSTERS IN A 32 PAGE TALE BY  
TOM SKULAN AND RAOUL VEZINA.  
PRINTED COVER BY VEZINA.

DEALERS  
INQUIRIES  
INVITED!

WATCH FOR  
FUTURE  
PUBLICATIONS!

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ENCLOSED IS \$\_\_\_\_\_ PLUS 75¢ POST-  
AGE TO MY TOTAL ORDER FOR THE  
FOLLOWING TITLES, WITH THE NUM-  
BER OF COPIES OF EACH NOTED.

— Alien Encounters \$1.25	— Mug Shots \$2.95
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*1, \$2.50 ea.	*1, \$2.
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TOWN \_\_\_\_\_  
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ALLOW 2-3 WEEKS DELIVERY

YOWSAH,  
YOWSAH!  
STEP RIGHT  
UP, FOLKS!

— not to mention —

## THE HEMBECK SERIES

- #1 - THE BEST OF DATELINE  
@!! 2#
- #2 - HEMBECK 1980 - WITH  
NEW AND REPRINTED FAVO-  
RITES. Sorry, we're sold out.
- #3 - ABBOTT AND COSTELLO  
MEET THE BRIDE OF HEMBECK  
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MEETS ARCHIE, POWERMAN  
MEETS POWER GIRL, PLUS  
MORE IN HEMBECK'S 24  
PAGE 'OMNIVORSE' STORY!
- #4 - BAH, HEMBECK! -  
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AND MARVEL IN THE SIXTIES  
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## MUG SHOTS

A SPLENDID COLLECTION OF  
CARTOONS BY...

JOHN CALDWELL





KITCHEN SINK  
\$2  
ENTERPRISE

27

# Will Eisner's THE SPIRIT



# THE DEPT. of LOOSE ENDS

**T**his issue marks a few changes in our format. The eight extra pages and the new bi-monthly publishing schedule are here to stay, but the color centerfold is a one-time bonus-- part of a preview of Will Eisner's latest work-in-progress, *The Big City*. This new volume is being produced by a consortium of publishers and it promises to be a graphic delight, each chapter highlighted by a two-page full-color painting. Because someone is bound to write and ask us about it, here's an answer to the logical question: No, we don't know yet if or when the entire 100+ page *Big City* will be available in America, but we'll keep you posted.

Also in the "new works" portion of the magazine this time is another of Will's Essays on Comic Art. This one deals with the function of the panel or frame as the basic unit of graphic narrative.

Our pre-war Eisner *Spirit* story is "The Devil's Shoes," featuring the only appearance of **The Duchess of Doom**. It is also notable for the fact that in it **The Spirit** dons the striped tee-shirt and yachting cap of his "Mr. Smith" persona for the very first time. This "Smith" identity remained with **Denny Colt** throughout his subsequent career, to be used whenever he traveled incognito in tropical climes.

Because the reader response to the question of running *Spirit* stories written and roughed out by **Will Eisner** but finished and inked by **Lou Fine** has been overwhelmingly positive, we present here one of the best of them, the August 19, 1942 story, "Crime Primer --M-U-R-D-E-R." Will wrote and pencilled this story during the month before his induction into the army (in May 1942) and **Fine** did a beautiful job of completing it. Marvel Comics fans may note with incredulity that the plot centers around a man named **Matt Murdock** of the **Daredevil Division**. 'Nuff said!

The post-war story "Montabaldo" (January 25, 1948) is the first half of a two-parter. The second half, "El Espirito," was reprinted in **Warren's Spirit** No. 1 in 1974. You might want to go back and read it after this episode, just to see what happened next.

Then there is "Rife Magazine," a January 14, 1951 exercise in silliness. The address on the splash page mailing label is, by the way, an authentic one. **Eisner** peeled it off his own subscription copy of *Life Magazine* in 1950 and stuck it right down on the original art. Even the headline letters used on this story originally are the real thing-- they were cut out of *Life* and pasted into *The Spirit* one at a time by none other than **Jules Feiffer**. (Before anyone takes all this authenticity too seriously, let me hasten to add that **Eisner** has moved several times in the intervening years, so you needn't bother trying to send fan letters to that address.)

"The Amulet of Osiris" (November 28, 1948) is yet another displaced chapter from a partially reprinted multi-part story. It is the last episode of the "Chapperell Lode" plotline and it follows directly after "Quirte," which ran in **Kitchen Spirit** No. 20. The latter, in turn, comes after "Sam Chapperell" and "The Chapperell Lode," both of which were presented in **Kitchen** No. 19.

Finally, there is the "Outer Space" *Spirit*. Because the last half-dozen episodes ran in so few newspapers and have recently been offered on the collector's market for prices upwards of \$300.00 each, we are persevering in our mission to reprint the entire run of them, despite a few complaints from readers who find them unsatisfying as stories. Bear with us--there are only two more episodes after this issue's dose.

The last few weeks of *The Spirit's* run were a time of evident editorial confusion and missed deadlines, as our selections here demonstrate. You will remember that in the episode before last (August 31, 1952; **Kitchen** No. 25), **The Spirit** and crew prepared to leave the moon, only to run afoul of **Dutch Birch**, who was determined to stay behind. Last issue's story, "The Man In The Moon" (September 7, 1952; **Kitchen** No. 26) told of Dutch's subsequent life, such as it was. The story originally scheduled to run directly after this, on September 14, 1952, was about **The Spirit's** flight back to earth. The major action involved a close encounter between the earth-bound rocket and an Unidentified Flying Object. Dialogued and roughed-out pages for this story exist, but the work was never pencilled or inked. (Parenthetically, it was on the reverse of these pages that **Eisner** drew the **P'Gell** story, "The Capistrano Jewels," which appeared in **Kitchen's** "underground" *Spirit* No. 2.)

The reason the "Close Encounter" episode was never completed is not known, but it is easy to guess that at some point in the week terminal deadline doom set in and a last-minute fill-in had to be scheduled. The fill-in was a four-page remake of the original 1948 "Amulet of Osiris" story printed in this issue. **Will Eisner** pencilled or roughed it out and **Al Wenzel** finished it. Because it would be redundant to print both "Amulet" stories in full, we are running the abridged version in reduced form, solely for the sake of completeness.

**The Spirit's** deadline problems apparently didn't end with the substitution of of the "Amulet" fill-in for the aborted "Close Encounter" episode. Work proceeded

...continued on page 64

# THE SPIRIT

Editor-in-Chief  
**WILL EISNER**

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**PETER POPLASKI**

Subscriptions  
**HOLLY BROOKS**

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- 4...**The Devil's Shoes**. A pre-war Eisner story from early 1942.
- 12...**M.U.R.D.E.R.** A Will Eisner-Lou Fine collaboration --also from 1942.
- 20...**Montabaldo**. The story that inspired our wraparound cover art, featuring **The Octopus**, **Carrión** & others!
- 27...**Essay on Comic Art**. Will Eisner discusses the function of the panel, or frame.
- 31...**The Treasure of Avenue C**. A sneak preview of Eisner's "Big City" book, including a centerfold in full color!
- 41...**Rife**. This spoof of "Life" magazine profiles leading *Spirit* characters.
- 49...**The Amulet of Osiris**.
- 56...**The Amulet of Osiris** re-fried as a segment of the "Outer Space" series. See **The Department of Loose Ends** to clarify this section.
- 57...**The Return**. Another chapter in the "Outer Space" series to be concluded in **The Spirit** No. 28.
- 62...**Letters to The Spirit**.
- 62...**Classified Ads**. Send yours!

**Will Eisner's THE SPIRIT, No. 27**. Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., No. 2 Swamp Road, Princeton, Wisconsin 54968. Subscriptions: \$12 per year (6 issues). Entire contents copyright 1981 by Will Eisner. All rights reserved under Universal Copyright Convention. The name **The Spirit** is registered by the U.S. Patent Office, Marca Registrada, Marque Deposee. Nothing may be reproduced in whole or in part without permission of the publisher. This issue was printed in February 1981. Printed in U.S.A. Wholesale inquiries invited.



# THE SPIRIT CHECKLIST

BY CATO BYRON WODE



## ABBREVIATIONS OF COMICS AND MAGAZINES

CM	Comic Media	IW/P	IW Plastic Man	SB	Spirit Bag
E	Eerie	K	Kitchen Sink Spirit	SCB	Spirit Coloring Book
FH	Fiction House Spirit	M	Modern Comics	SM	Spiritman
H	Harvey Spirit	P	Police Comics	TCM	3 Comics Magazine
IW/S	IW/Super Spirit	Q	Quality/Vital Spirit	W	Warren Spirit

**POLICE COMICS REPRINTS (QUALITY, FOUR COLOUR)**  
[Because only one SPIRIT reprint appeared in each issue of this title, the list below consists of pairs of numbers. The first number is the issue of POLICE and the second one is the original section number of THE SPIRIT — i.e. "11 - 1" means that POLICE no. 11 reprinted SPIRIT Section no. 1.]

OCT 42	11 - 1	AUG 46	57 - 224
NOV 42	12 - 3	SEP 46	58 - 226
DEC 42	13 - 5	OCT 46	59 - 228
JAN 43	14 - 8	NOV 46	60 - 219
FEB 43	15 - 7	DEC 46	61 - 237
MAR 43	16 - 9	JAN 47	62 - 232
APR 43	17 - 13	FEB 47	63 - 230
MAY 43	18 - 17	MAR 47	64 - 239
JUN 43	19 - 28	APR 47	65 - 248
JUL 43	20 - 21	MAY 47	66 - 268
AUG 43	21 - 18	JUN 47	67 - 249
SEP 43	22 - 12	JUL 47	68 - 264
OCT 43	23 - 16	AUG 47	69 - 221
NOV 43	24 - 26	SEP 47	70 - 223
DEC 43	25 - 25	OCT 47	71 - 274
JAN 44	26 - 10	NOV 47	72 - 253
FEB 44	27 - 37	DEC 47	73 - 247
MAR 44	28 - 38	JAN 48	74 - 290
APR 44	29 - 33	FEB 48	75 - 285
MAY 44	30 - 44	MAR 48	76 - 254
JUN 44	31 - 43	APR 48	77 - 273
JUL 44	32 - 52	MAY 48	78 - 280
AUG 44	33 - 71	JUN 48	79 - 276
SEP 44	34 - 62	JUL 48	80 - 287
OCT 44	35 - 72	AUG 48	81 - 270
NOV 44	36 - 40	SEP 48	82 - 267
DEC 44	37 - 50	OCT 48	83 - 281
JAN 45	38 - 36	NOV 48	84 - 266
FEB 45	39 - 34	DEC 48	85 - 259
MAR 45	40 - 39	JAN 49	86 - 245
APR 45	41 - 60	FEB 49	87 - 255
MAY 45	42 - 114	MAR 49	88 - 241
JUN 45	43 - 115	APR 49	89 - none
JUL 45	44 - 163	MAY 49	90 - 235
AUG 45	45 - 161	JUN 49	91 - none
SEP 45	46 - 177	JUL 49	92 - 220
OCT 45	47 - 183	AUG 49	93 - none
NOV 45	48 - 157	SEP 49	94 - 327
DEC 45	49 - 187	OCT 49	95 - 326
JAN 46	50 - 160	NOV 49	96 - 336
FEB 46	51 - 178	DEC 49	97 - 323
MAR 46	52 - 170	JAN 50	98 - 303
APR 46	53 - 174	FEB 50	99 - 325
MAY 46	54 - 146	MAR 50	100 - 309
JUN 46	55 - 168	APR 50	101 - 334
JUL 46	56 - 227	MAY 50	102 - 353

**SPIRIT COMICS REPRINTS (QUALITY, FOUR COLOUR)**  
[Although this series contained reprints of other SPIRIT SECTION material, notably FLATFOOT BURNS and JONESY, only SPIRIT stories are indexed below.]

NO.	DATE	SECTIONS REPRINTED	COVER
[1]	[1944]	150, 156, 155, 151, 149, 153	Fine
[2]	[1945]	165, 179, 182, 176, 186, 180	Fine
[3]	[1945]	148, 166, 171, 145, 158, 173	Fine
4	SPR 46	231, 184, 222, 169, 164	Fine
5	SUM 46	240, 210, 225, 207, 213	Fine
6	AUT 46	229, 192, 233, 201, 190	Fine
7	WIN 46	211, 234, 238, 218, 216	Fine
8	SPR 47	208, 220, 235, 197, 196	Fine
9	SUM 47	283, 206, 269, 198, 212	?
10	AUT 47	256, 189, 275, 199, 188	Crandall??
11	SPR 48	236, 204, 258, 195, 194	Crandall
12	SUM 48	272, 279, 286, 265, 282	Eisner
13	AUT 48	278, 262, 289, 261, 284	Eisner
14	WIN 48	288, 271, 251, 250, 252	Eisner
15	SPR 49	263, 277, 232	Eisner

16	JUL 49	228, 224, 226	Eisner
17	SEP 49	237, 227, 219	Eisner
18	NOV 49	294, 316, 295	Eisner
19	JAN 50	304, 308, 312	Eisner
20	APR 50	328, 296, 313	Eisner
21	JUN 50	332, 317, 315	Eisner
22	AUG 50	321, 319, 320	Eisner

Note: Issues 1 - 3 are not numbered or dated. Cover blurbs are —

- [1] "Wanted — Dead or Alive"
- [2] "Crime Does Not Pay"
- [3] "Murder Runs Wild"

These comics were published by Vital, not Quality.

### SPIRITMAN REPRINTS (NO PUBLISHER, FOUR COLOUR)

Only two copies of issue 2 have ever turned up, to my knowledge. The existence of issue 1 cannot be taken for granted. The comic consists of rebound SPIRIT SECTIONS with a blank space where the newspaper masthead slug was to be inserted. The copyright notice has been honed off the plate too. The cover of issue 2 was not drawn by a professional cartoonist. There is no indicia, the inside front and back covers are blank and the back cover carries an ad for Triangle Sales Co., 215 E. 5th St., Marion, Ind. The company sells how-to-do-it books on card tricks, dancing, self-defence, joke telling and kissing. See also THREE COMICS MAGAZINE.

NO.	DATE	SECTIONS REPRINTED	COVER
1	[1944?]		
1	?	No known copies, may not exist	?
2	[1944?]	200, 201	?

### THREE COMICS MAGAZINE REPRINTS (NO PUB., 4 COLOUR)

Although advertisements have occasionally appeared for issues 1 through 3, the only issue I have ever seen is no. 4. The comic consists of rebound SPIRIT SECTIONS with a blank space where the newspaper masthead slug was to be inserted. The copyright notice has been honed off the plate too. The cover of issue 4 is a blown-up swipe of a panel from LADY LUCK by Klaus Nordling, but the panel does not appear in the stories reprinted in the comic itself. The cover is printed in two colours only — a sort of mustard yellow and process blue. There is no black plate. The book contains no indicia and the back cover carries a standard public service ad for War Stamps. The inside front and back covers contain ads for The Penny King Co., 333 Castle Shannon Blvd., Pittsburgh 16, Pa. The ads are crudely hand lettered and are for a "14 kt. Gold Finish Army Air Force Pin" (50 cents) and "Sun Pictures," a kit for making prints from your own negatives (\$1.00). The cover is 1/8 inch bigger all around than the SPIRIT SECTIONS it contains and was not trimmed to fit. See also SPIRITMAN,

1	?	?	?
2	?	?	?
3	?	?	?
4	[1944?]	203, 204, 202	Nordling (swipe)

Further note on SPIRITMAN and THREE COMICS MAGAZINE: Because the Section numbers for the known copies of these items are consecutive, it is quite likely that when further copies of each are found there will be an overlap in contents. The evidence seems to indicate that someone at Greater Buffalo Press, where all the SPIRIT SECTIONS were printed for distribution to newspapers, ran some extra copies without mastheads or copyright notices and sold them to sales companies for use as premiums or for resale. (Both items bear 10 cent price notices.) The non-professional cover art and the manner of binding (a staple or two through the side, not saddle stitched) indicate that the whole operation was rather fly-by-night, if not entirely bootlegged.

### MODERN COMICS REPRINT (QUALITY, FOUR COLOUR)

The SPIRIT only appeared in one issue of MODERN COMICS

NO.	DATE	SECTIONS REPRINTED	COVER
102	OCT 50	362	?

# DEFINITIONS OF TERMS USED IN THIS CHECKLIST

("Title")	My title for an untitled Section.	(B&W HT)	Black & white halftone of original Section.	(C)	Colour; same plates as original.
"Title"	Title or headline on original splash; title given to reprint.	(B&W LS)	Black & white line shot of original Section.	(Recoloured)	Colours different than original.
(Title)	Title given in the post-war "Next Week" box.	(B&W Proof)	Black & white from original or retouched art or photostat.	(Retouched)	Minor changes in artwork.
0/0	Issue no./Story no. [Spirit stories only; others ignored].	(B&W Tones)	Black & white with flat tones.	(Redrawn)	Major changes in artwork.
0 - 0	Issue no. - page no. [only used on titles with page numbers given].	(B&W Wash)	Black & white with wash tones.	(Refined)	Same story, much dialogue same, names may be changed, new art.
		(B&W Zip)	Black & white with zipatone.	(Reprinted)	Same art & story. A Framed reprint has a new framing sequence & some original panels deleted.

## SPIRIT COMICS REPRINTS (FICTION HOUSE, FOUR COLOUR)

NO.	DATE	SECTIONS REPRINTED	COVER
1	SPR 52	590, 597, 596, 586	Whitman??
2	SUM 52	609, 573, 599, 568	Eisner
3	52	615, 613, 600, 610	Eisner + ?
4	53	566, 607, 588, 621	Eisner + ?
5	54	567, 582, 565, 580	Eisner

## HELPI REPRINT (B&W)

Harvey Kurtzman reprinted one SPIRIT story, accompanied by an introduction and several additional panels of SPIRIT art. See also CAPTAIN GEORGE'S COMIC WORLD.

NO.	DATE	SECTIONS REPRINTED	COVER
v2n1	FEB 62	503, panels from 510, 512, 520	

## SPIRIT & PLASTIC MAN REPRINTS (IW/SUPER, 4 COLOUR)

Sometime during the 1950s Israel Waldman obtained the original printing plates for a large number of comic books which had been published years before by about three dozen different companies. From 1958 through 1964 he reprinted these books illegally, without regard to copyrights. Because in many cases he did not find plates for the covers, he had new ones drawn for most of the books. New titles were given to the comics too, more often than not. The IW (later Super) line featured a very strange numbering system — some series titles would be numbered 4 through 9, for instance, with no previous numbers. The numbers were actually related to the date of release, at least partially, and aside from year dates on some titles, the books were undated by month. There were three IW/Super reprints containing SPIRIT stories. Two of them were taken from the Quality SPIRIT series and the third was a reprint of Quality's POLICE, re-titled PLASTIC MAN.

THE SPIRIT	NO.	DATE	SECTIONS REPRINTED	COVER
11	1963		304, 308, 312 [This reprints the interior of Quality SPIRIT no. 19]	?
12	1964		237, 227, 219 [This reprints the interior of Quality SPIRIT no. 17]	?

PLASTIC MAN	NO.	DATE	SECTIONS REPRINTED	COVER
18	[1964]		326 [This reprints the interior of Quality POLICE no. 95]	?

## SPIRIT COMICS REPRINTS (HARVEY, FOUR COLOUR)

In addition to reprinting old SPIRIT stories, the Harvey comics contained new material by Eisner. All stories which did not appear in the original 1940 - 1952 run of THE SPIRIT are indicated by letters, such as (A), (B), etc. They will be indexed in the section of this checklist devoted to NEW SPIRIT STORIES. The Harvey reprints were the only SPIRIT stories to be subjected to the censorship of the Comics Code Authority, which led to a few minor changes in both wording and art.

NO.	DATE	SECTIONS REPRINTED	COVER
1	OCT 66	(A), 434, 446, 455, 484, 485, 452, 432, (B),	Eisner
2	MAR 67	(C), 441, 457, 543, 538, 437, 547, 440, (D),	Eisner

## CAPTAIN GEORGE'S COMIC WORLD REPRINT (B&W)

This magazine, and several others with similar titles, contained bootleg reprints of famous old comic strips and illustrations, all published by "Captain George," a Canadian with more aesthetics than scruples. The only SPIRIT story he ran was lifted, without regard to copyrights, from Harvey Kurtzman's HELPI, complete with intro.

## CAPTAIN GEORGE'S COMIC WORLD

NO.	DATE	SECTIONS REPRINTED	COVER
27	1970	503, panels from 510, 512, 520	—

## THE SPIRIT (BAGS) REPRINTS (GIBSON/EISNER, B&W)

Each BAG contained ten SPIRIT stories, plus additional comments by Will Eisner.

NO.	DATE	SECTIONS REPRINTED	COVER
1	OCT 72	1, 2, 3, 5, 6, 7, 8, 9, 10, 11	none
2	DEC 72	12, 13, 14, 15, 16, 17, 18, 19, 20, 21	none
3	JAN 73	22, 23, 24, 25, 26, 27, 28, 29, 30, 31	none
4	JUL 73	32, 33, 34, 35, 36, 37, 38, 39, 40, 41	none

Note: Section no. 4 was inadvertently omitted. See also BOOTLEG BAG.

## THE SPIRIT REPRINTS (KITCHEN SINK 1st SERIES, B&W)

These books, often referred to as the "Kitchen Undergrounds," because of their format, reprinted old SPIRIT stories, as well as carrying new SPIRIT work by Eisner. The new work is indicated by a letter code [i.e. (E)] and is indexed in the section of this checklist devoted to NEW SPIRIT STORIES.

NO.	DATE	SECTIONS REPRINTED	COVER
1	JAN 73	307, (E), 337, (F), 338, (G), 317, (H)	Eisner
2	SEP 73	332, 347, 375, 365, (I)	Eisner

## COMIC MEDIA REPRINTS (COMIC MEDIA PUB., B&W)

This British fanzine carried a number of strip reprints, among them MODESTY BLAISE: THE SEEKERS and THE SPIRIT.

NO.	DATE	SECTIONS REPRINTED	COVER
10	JUN 73	539	Eisner [from splash of no. 462]
11	DEC 73	462	

## EERIE REPRINTS (WARREN, Full Colour)

These ran as inserts in the regular Warren B&W horror/fantasy mag.

NO.	DATE	SECTIONS REPRINTED	COVER
54	FEB 74	395	—
55	MAR 74	316	—

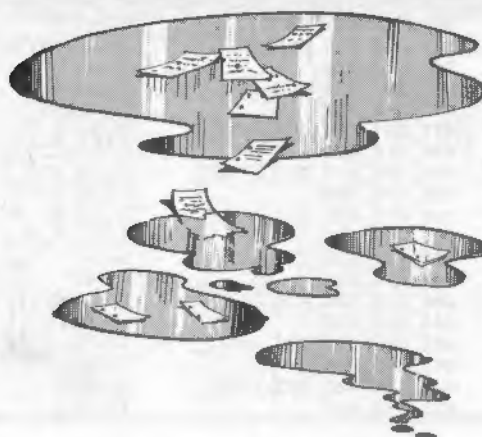
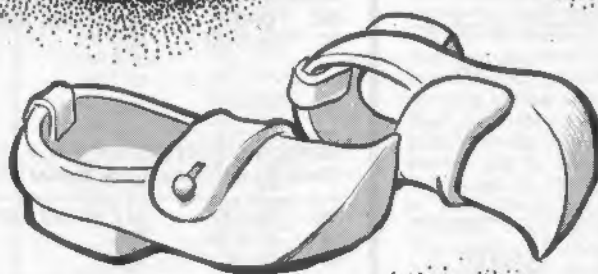
## THE SPIRIT REPRINTS (WARREN B&W AND FULL COLOUR)

Stories printed in full colour are indicated by placing the Section no. in parenthesis [i.e. (401)]. Stories printed in blue and black duotone are indicated by placing the Section no. in brackets [i.e. (539)]. All others are B&W. Warren reprints were often heavily retouched or even redrawn.

NO.	DATE	SECTIONS REPRINTED	COVER
1	APR 74	304, 359, 373, 388, (401), 341, 353, 348	Golgos [from Eisner]
2	JUN 74	352, 397, 398, 403, (371), 412, 383, 354	Eisner + Dubay
3	AUG 74	471, 491, 494, 461, (406), 496, 416, 499	Eisner + Corben
4	OCT 74	404, 385, 418, 475, (474), 487, 419, 498	Eisner + Kelley
5	DEC 74	481, 465, 466, 473, (457), 459, 467, 449	Eisner + Kelley
6	FEB 75	378, 414, 415, 374, (456), 549, 410, 516	Eisner + Kelley
7	APR 75	454, 355, 356, 420, (470), 344, 451, 450	Eisner + Kelley
8	JUN 75	502, 503, 452, 453, (417), 462, 472, 455	Eisner Kelley
9	AUG 75	482, 483, 445, 463, (469), 460, 368, 446	Eisner + Kelley



# THE SPIRIT



ON THE MORNING OF DECEMBER 9th, 1941, AN OLD FISHERMAN LYING BECALMED IN THE UNRESTRICTED WATERS JUST OUTSIDE PEARL HARBOR, NOTICED HUNDREDS OF WHITE PAPERS FLOATING LIKE LILY PADS ON THE PURPLE SEA ..... CURIOUS, HE GATHERED THEM UP, AND BEING UNABLE TO READ, SOLD THEM TO A BEACHCOMBER FOR A SLIGHTLY USED CORN COB PIPE-- THUS THEY TRAVELLED FROM HAND TO HAND UNTIL SOMEONE READ THE CAREFULLY PENNED WRITINGS ON THE SHEETS, AND DISCOVERING THAT THEY WERE PART OF A DIARY CONTAINING SEVERAL REFERENCES TO THE SPIRIT, SOLD THEM TO US FOR TWICE WHAT THEY COST HIM .....

FROM THESE FRAGMENTS, THEN, WE HAVE MANAGED TO FABRICATE THE FOLLOWING SPIRIT ADVENTURE,

BY *Will Eisner*

**Saturday Evening**  
**Dec. 5 th.**  
**WAIKIKI BEACH....**



A FEW MINUTES LATER....  
 IN THE HOTEL LOBBY....

FRONT!! HERE...  
 TAKE MR. SMITH  
 TO SUITE  
 531 ...

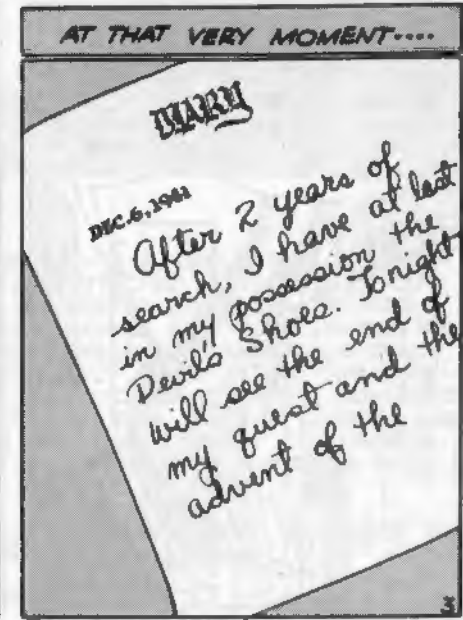
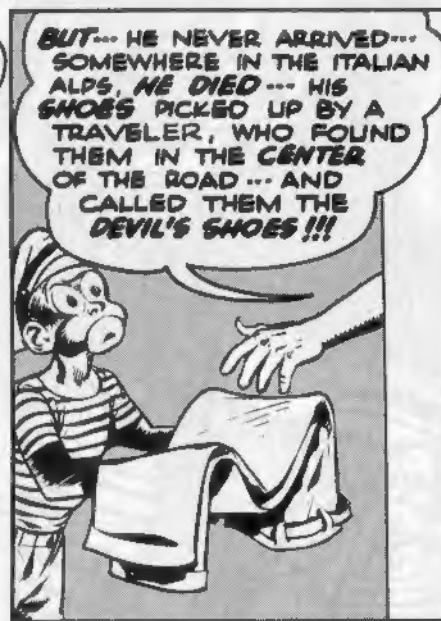
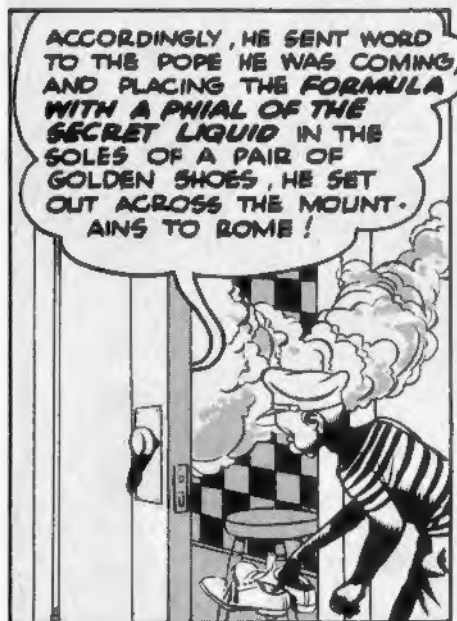
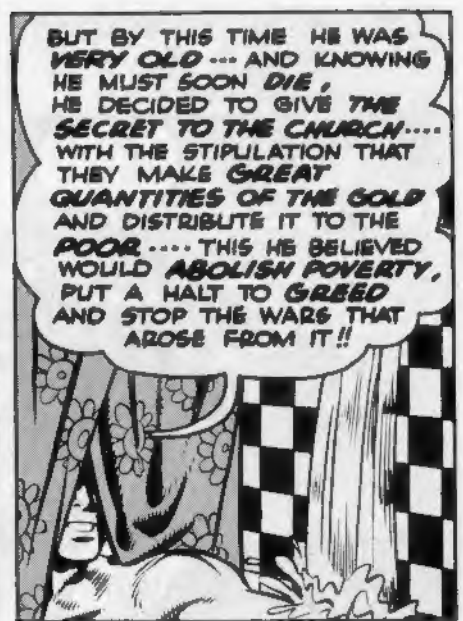
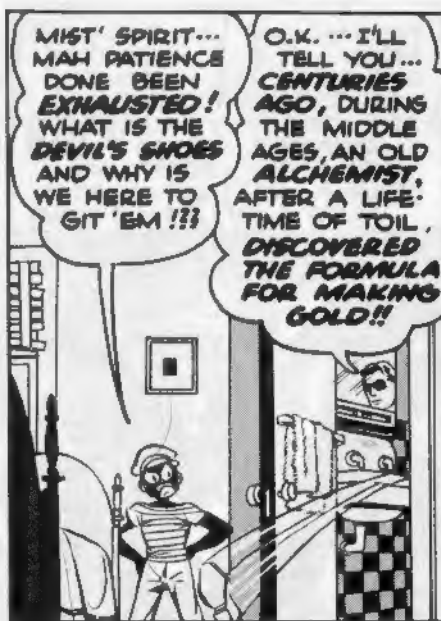
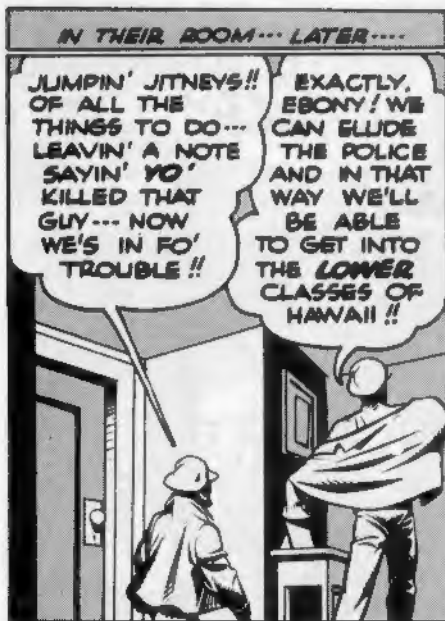
THANKS!  
 HERE...

FFWEEEL...  
 A FIVE  
 DOLLAR  
 TIP!!

MR.  
 WILLOWBY!!  
 ON DEAR...

MR. WILLOWBY...THEY'VE  
 JUST FOUND A MAN...  
 DEAD!!--SHOT-- AND  
 THERE'S A NOTE ON  
 HIM SAYING THE SPIRIT  
 DID IT!!!

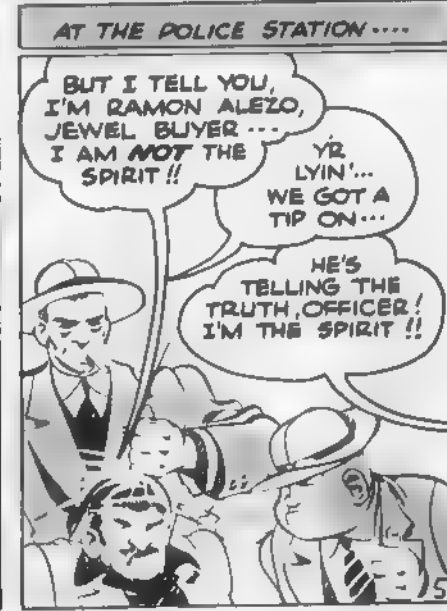
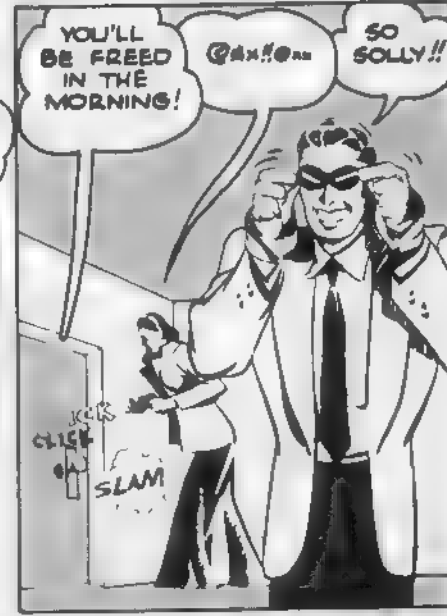




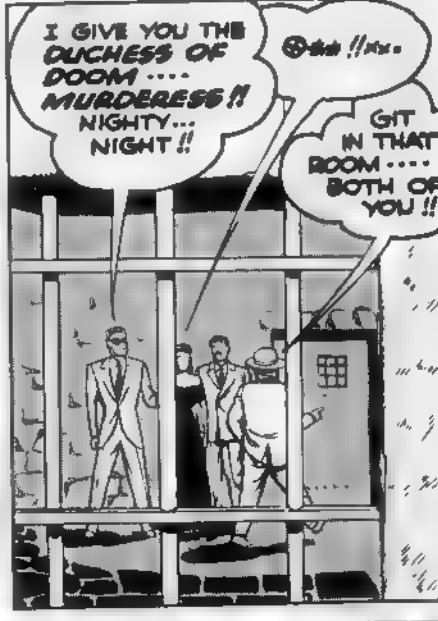














MEANWHILE... BACK AT THE  
JAIL HOUSE....



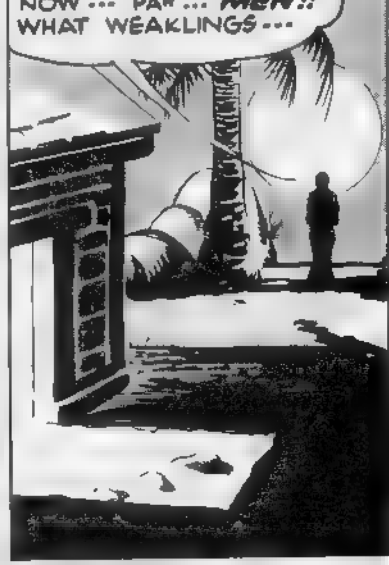
A FEW MINUTES  
LATER....



THANKS,  
SLICKER!!



HE'LL NEVER TALK  
ABOUT THE SHOES  
NOW... PAN... **MEN!!**  
WHAT WEAKLINGS...



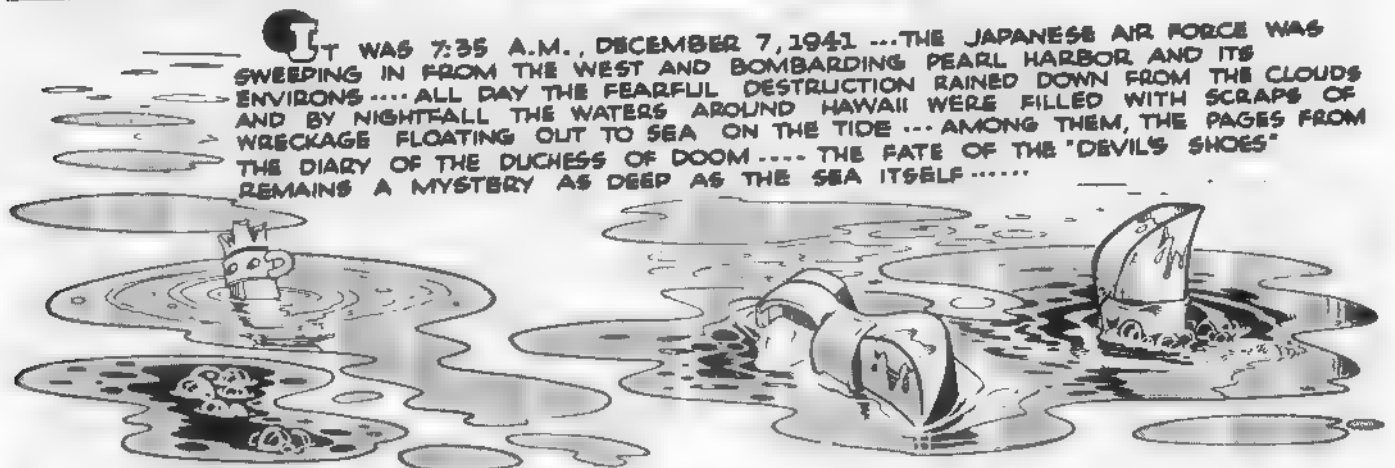
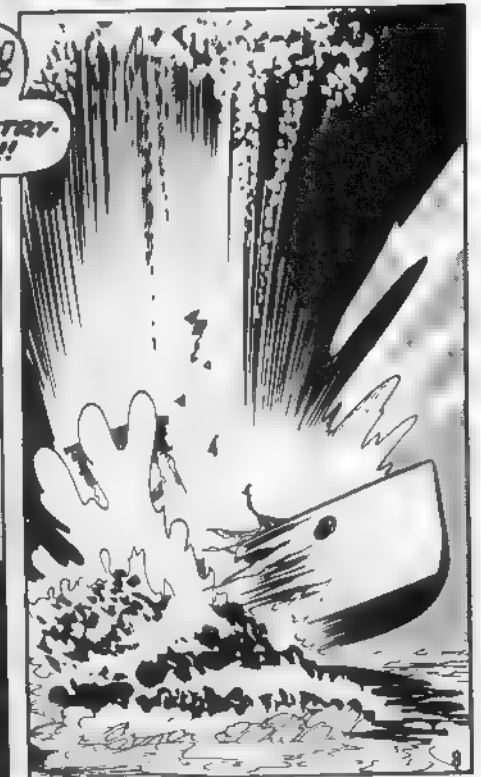
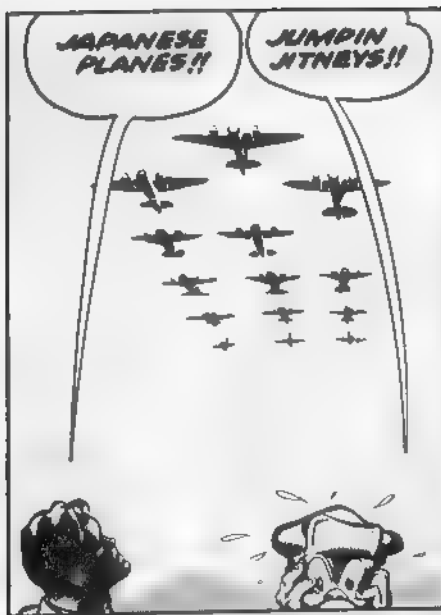
BACK IN THE CAVE....



BACK ON THE ROCK....













M

IS FOR MURDER COMMITTED ONE MIDNIGHT UPON A MAN NAMED MURDOCK!



# U

IS FOR UNDERWORLD...WHERE UNSCRUPULOUS UPSTARTS UNITE TO UNDERMINE SOCIETY..

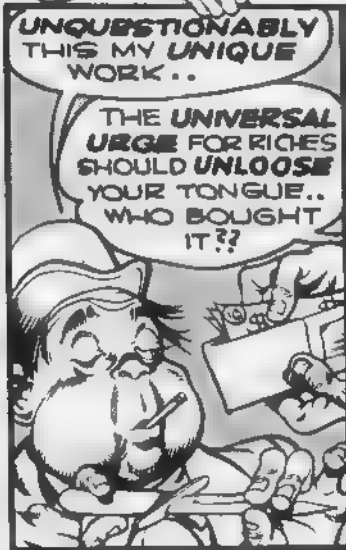


UNFORTUNATELY I MUST USE THESE UNDERDOGS TO UPROOT USEFUL INFORMATION..



UMBRELLAS

UNLESS I UNDERESTIMATE YOU, BILL, YOU MADE THIS USEFUL UTENSIL..



UNQUESTIONABLY THIS MY UNIQUE WORK..

THE UNIVERSAL URGE FOR RICHES SHOULD UNLOOSE YOUR TONGUE.. WHO BOUGHT IT??



UGLY JOE!

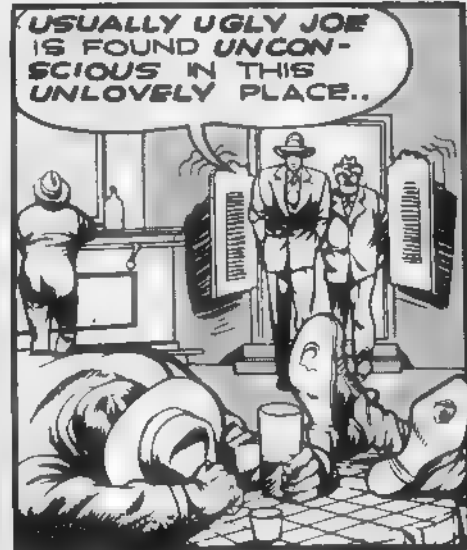


USURPING FUNDS FOR UNIFORMS WAS MURDOCK'S UNDOING..BUT WHAT WAS UGLY JOE UP TO?



UNMISTAKEABLY UNDERHANDED BLACKMAIL..

YOU AGAIN!!



USUALLY UGLY JOE IS FOUND UNCONSCIOUS IN THIS UNLOVELY PLACE..



UNEXPECTEDLY..

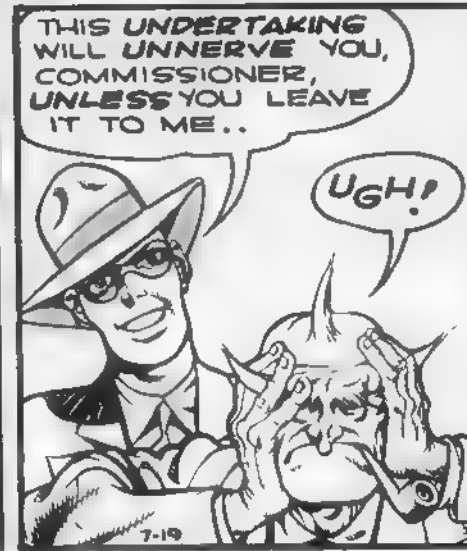
UNDER THE TABLE, DOLAN..

BANG! BANG! BANG!!



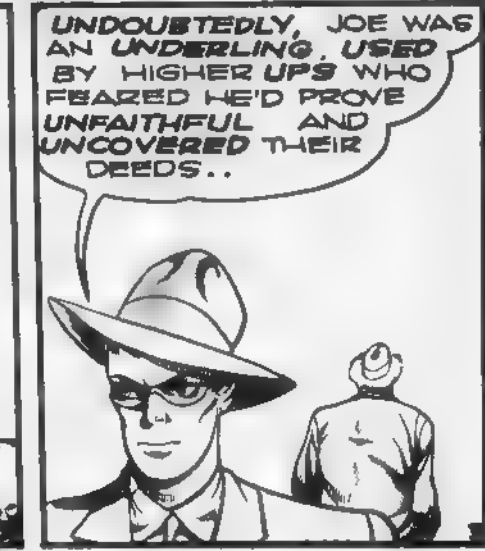
UGLY JOE IS UNABLE TO SPEAK.. HE'S UTTERLY DEAD..

UNLUCKY MAN.. THAT I AM..



THIS UNDERTAKING WILL UNNERVE YOU, COMMISSIONER, UNLESS YOU LEAVE IT TO ME..

UGH!



UNDOUBTEDLY, JOE WAS AN UNDERLING, USED BY HIGHER UPS WHO FEARED HE'D PROVE UNFAITHFUL AND UNCOVERED THEIR DEEDS..



# R

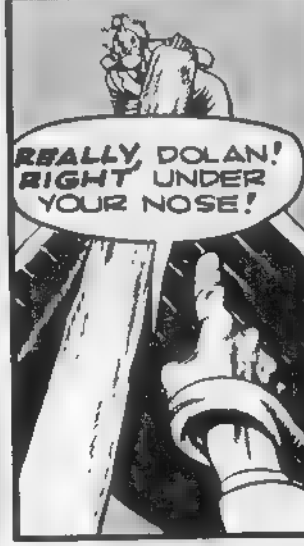
IS FOR REVENGE...REPUTEDLY A RECOGNIZED REASON FOR  
RUTHLESSNESS



I'LL RETURN  
TO THE  
RIVER AND  
REVIEW THE  
FACTS..



RATS!!  
IT REVEALS  
NOTHING  
NEW..



REALLY, DOLAN!  
RIGHT UNDER  
YOUR NOSE!



A  
RUSTY  
REVOLVER  
!!



RECENTLY OWNED  
BY THE RECUMBENT  
MAJOR.. RETAINED  
SINCE ITS ISSUE  
IN 1917..

REGARDLESS  
IT REQUIRES  
MORE  
PROOF..



RESEARCH  
IS  
REQUESTED  
!!



RIFLING MY  
RECORDS I READ..  
AH.. "UNSOLVED  
REMAINS"  
HMMMMM..

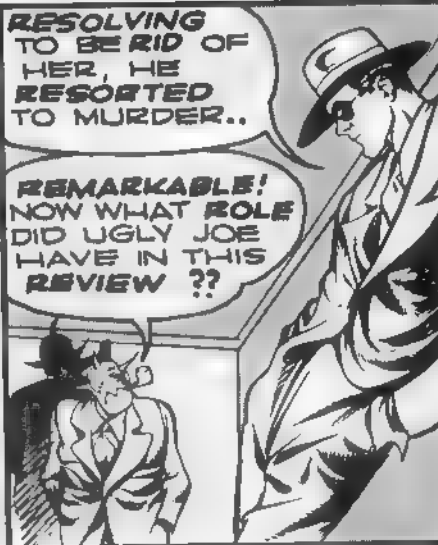


REMEMBER ME? I'M  
RIGHT AGAIN.. THIS  
REVOLVER IS  
RESPONSIBLE FOR  
THE DEATH OF  
RITA ROYCE..

RIDICULOUS

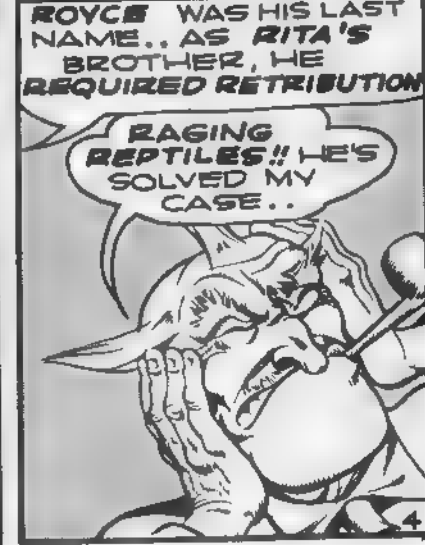


RITA WAS RENOWNED  
AS A RECKLESS  
BLACKMAILER.. THE  
MAJOR COULDN'T RESIST  
HER RAVEN BEAUTY  
AND ROBBED THE ARMY  
REVENUE AT HER  
REQUEST..



RESOLVING  
TO BE RID OF  
HER, HE  
RESORTED  
TO MURDER..

REMARKABLE!  
NOW WHAT ROLE  
DID UGLY JOE  
HAVE IN THIS  
REVIEW ??



ROYCE WAS HIS LAST  
NAME.. AS RITA'S  
BROTHER, HE  
REQUIRED RETRIBUTION

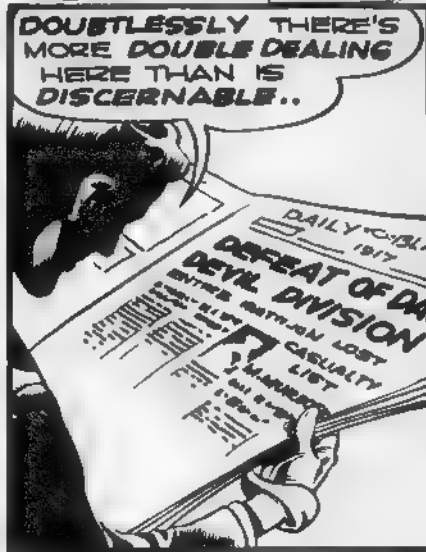
RAGING  
REPTILES!! HE'S  
SOLVED MY  
CASE..

D

IS FOR DEDUCTION... DANGEROUS FOR DUMBELLS AND DUCK  
SOUP FOR DEXTEROUS DETECTIVES..



DOLAN DECEIVES  
HIMSELF BY  
DISCOUNTING THIS  
DEATH OF UGLY  
JOE..



DOUBTLESSLY THERE'S  
MORE DOUBLE DEALING  
HERE THAN IS  
DISCERNABLE..



DEFINITELY ONLY ONE  
THING TO DO! I'VE  
DECIDED TO STAGE A  
DRAMA...



DURING THIS TIME  
DAWN DESCENDS ON  
DOLAN..

DOGGONE  
IT!



DIRTY WORK IN  
DENMARK! THE  
SPIRIT'S GOT THE  
DROP ON ME AGAIN!  
HEY, DUGAN!



D-D-DID  
YOU CALL  
?

DIM-WIT, YES!  
DID I DECLARE  
THE MURDOCK  
CASE WAS DONE  
WITH? DON'T  
ANSWER!!



DAGGER!! THAT'S IT!!  
UMBRELLA BILL  
DECIDED UGLY JOE  
WAS DANGER-  
OUS!!



DECEIVING ME BY ACT-  
ING DUTIFUL, HE  
DESTROYED JOE  
BEFORE WE COULD  
DETERMINE..

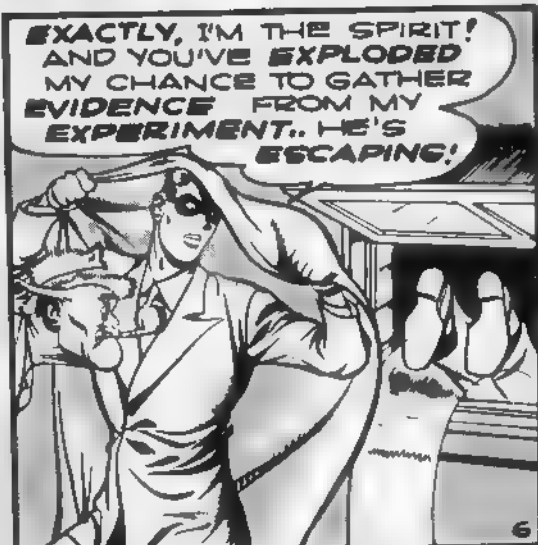
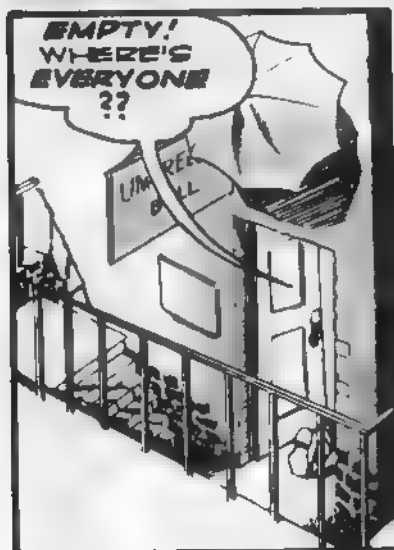
DARNED CLEVER  
DEDUCTION, DOLAN  
BUT DISCONNECTED  
FROM THE  
DATA..



DRAT THE DATA..  
DEEP INTUITION,  
MY DEAR  
DUGAN...  
SHHHH!!



# E IS FOR ERROR... EMBARRASSING EXPERIENCE ESPECIALLY FOR "EXPERTS"



# R

IS FOR RESULTS.. THE REWARD OF RESOURCEFULNESS..



**RETURN RENAGADE!**



**ROUNDABOUT, RUFFIAN!!**



**RIGHT FELLA, EBONY.. THOUGHT YOU'D RUN OUT ON ME..**

**RELINQUISH YOUR HOLD! I'M REALLY INNOCENT..**

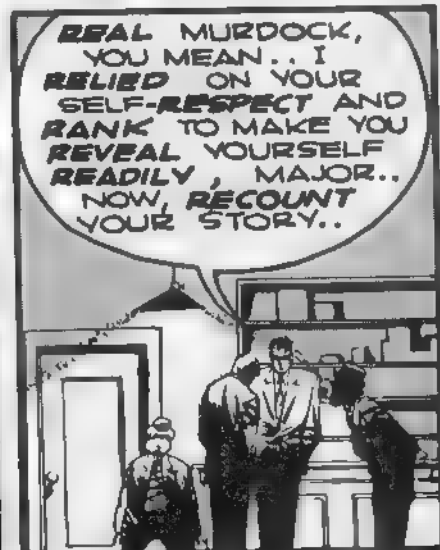


**RELENT, VILLIAN! REPENT AND ADMIT RESPONSIBILITY FOR THE CRIME..**

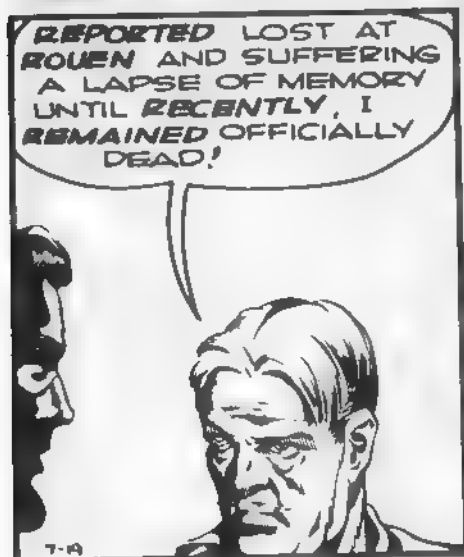


**RELEASE HIM!!**

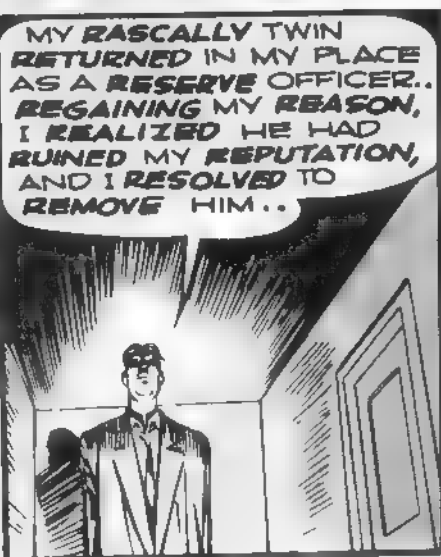
**REVELATION! THE REAL GHOST!!**



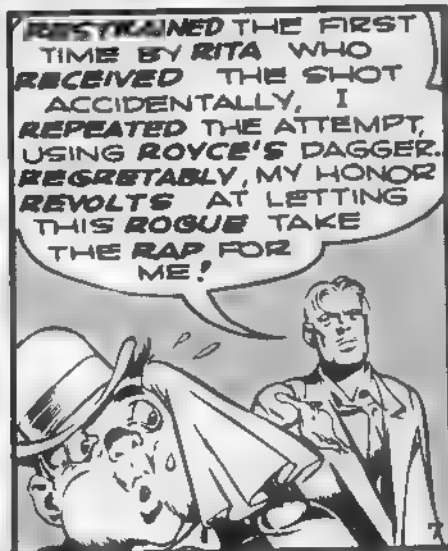
**REAL MURDOCK, YOU MEAN.. I RELIED ON YOUR SELF-RESPECT AND RANK TO MAKE YOU REVEAL YOURSELF READILY, MAJOR.. NOW, RECOUNT YOUR STORY..**



**REPORTED LOST AT ROUEN AND SUFFERING A LAPSE OF MEMORY UNTIL RECENTLY, I REMAINED OFFICIALLY DEAD!**



**MY RASCALLY TWIN RETURNED IN MY PLACE AS A RESERVE OFFICER.. REGAINING MY REASON, I REALIZED HE HAD RUINED MY REPUTATION, AND I RESOLVED TO REMOVE HIM..**



**RESTRAINED THE FIRST TIME BY RITA WHO RECEIVED THE SHOT ACCIDENTALLY, I REPEATED THE ATTEMPT, USING ROYCE'S DAGGER. REGRETTABLY, MY HONOR REVOLTS AT LETTING THIS ROGUE TAKE THE RAP FOR ME!**



SO YOU SEE,  
MASQUERADING AS ME, THAT  
UNSCRUPULOUS USURPER  
RECEIVED THE REWARD DUE  
TO HIS DASTARDLY DEEDS,  
AN ETHICAL EXAMPLE OF  
RIGHTEOUS REVENGE!

MURDOCK, MY MAN, UNDER THESE  
UNUSUAL CIRCUMSTANCES  
RESULTING IN THE RUBBING OUT  
OF DANGEROUS DESPERADOES  
EXONERATION FOR YOUR EXPLOITS  
CANNOT RIGHTFULLY BE  
RENDERED..

M



BUT I LEAN  
TOWARD LENIENCY!

STOP!

I CAN'T STAND THIS  
ALLITERATION ANYMORE

U



EXPLAIN  
IT TO ME IN SIMPLE  
ENGLISH!

NOTHING TO IT! MURDOCK  
KILLED HIS RASCALLY TWIN AND  
RITA ROYCE... UMBRELLA BILL  
KILLED UGLY JOE.. GET IT NOW?

R



I'VE HAD MY FILL OF  
THIS ALPHABETICAL NONSENSE..  
I'M GOING HOME !!

D



Reg. U S Pat. & TM. Off.

Distributed by Register and Tribune Syndicate

ELLEN, WHAT ARE WE  
GOING TO HAVE  
FOR DINNER ??

E

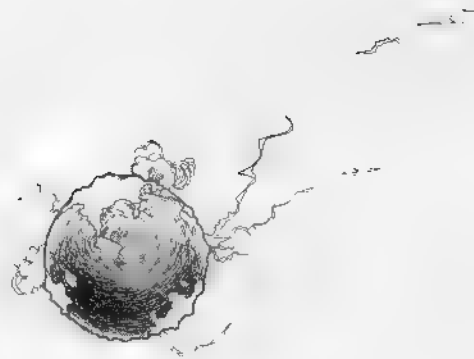


ALPHABET  
SOUP !!

R



PLOP!



# MONTABALDO

## *The* SPIRIT *BY WILL EISNER*

LIKE A FLY-COVERED RHINO,  
THE GLOBE WE LIVE ON  
PURSUES THE GEODETIC  
FATE ASSIGNED TO IT....  
AND LAST MONTH...



HEEDLESS OF THE CURRENT  
POLITICAL SITUATION, A  
TINY VOLCANIC EXPLOSION  
SET UP A CHAIN OF SUB-  
TERRANEAN DISTURBANCES  
SOMEWHERE IN THE  
EARTH'S CORE...



... AND FORTHWITH  
PUSHED OUT ABOVE THE  
SURFACE OF THE SEA A  
NEW ISLAND FOR MEN TO  
FIGHT OVER AND DESTROY...





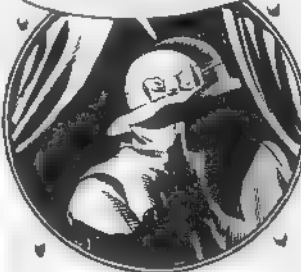
AND SO...AS THE SMOKE AND STEAM SLOWLY EBB INTO THE HEAVENS A PRIMORDIAL DRAMA UNFOLDS... FISH, MAMMALS, WRITHE IN TERRIBLE AGONY LUNGS BURSTING, BODIES SPLITTING IN THE NEW ATMOSPHERE... WHILE THE HARDIER PLANT LIFE LIES GLISTENING IN THE MIST. AT LAST THE ISLE STOPS TREMBLING AND AWAITS THE ARRIVAL OF BIRDS...AND MEN...



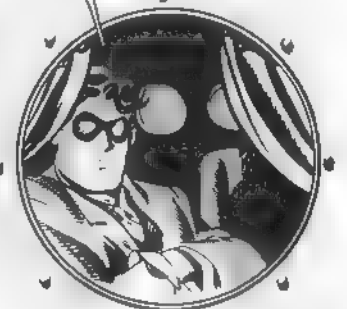
OVERHEAD...



SO SPIRIT... IT'S **YOU** WHO'S BEEN FOLLOWING ME ALL THESE DAYS... I SUSPECTED IT WAS YOU, SOON AS WE LEFT LA GUARDIA AIRPORT...



RIGHT, **OCTOPUS**... YOU CAN TAKE OFF THE DISGUISE NOW... I'LL SEE YOUR FACE WHEN WE LAND IN CHILE ANYHOW...



IF I ARRIVE WITH YOU... DID YOU THINK I'D ALLOW MYSELF TO BE TAKEN THIS EASILY?... I'D RATHER DIE THAN SUBMIT TO THE MOCKERY OF A COURT...

DON'T BE A FOOL, OCTOPUS... YOU HAVEN'T ENOUGH BULLETS IN THAT GUN!



I'VE ALREADY BEEN A FOOL BY PERMITTING MYSELF TO FALL INTO YOUR HANDS...

**STAND BACK!**

WAIT... DON'T JUMP

I'LL BLOW YOU ALL TO...

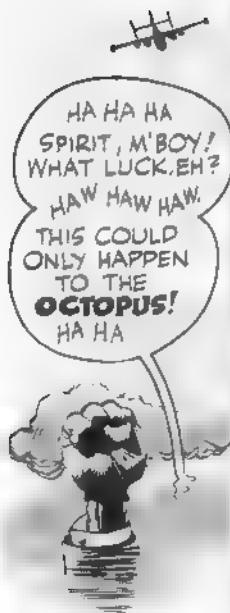


NO POINT IN CIRCLING ANY MORE, SPIRIT... THERE ISN'T A SPECK OF LAND WITHIN A HUNDRED MILES OF THIS SPOT... SEE THE MAP FOR YOURSELF...

**AN ISLAND!**

BETTER A WATERY GRAVE THAN HUMILIATING CAPTURE BY THE SPIRIT!





HA HA HA  
SPIRIT, M'BOY!  
WHAT LUCK, EH?  
HAW HAW HAW!  
THIS COULD  
ONLY HAPPEN  
TO THE  
**OCTOPUS!**  
HA HA



... I'M ON A NEWLY RISEN ISLE.  
PROBABLY AN UNDERSEA  
MOUNTAIN, PUSHED UP BY A  
VOLCANIC ERUPTION... *COUGH*..  
IT IS STILL HOT AND STEAMING..  
PHEW.. AND THE COOLING  
LAVA... I MUST BE  
CAREFUL...



**WHAT IS THIS?**  
... I CAN'T BELIEVE  
MY EYES. .



AN ANCIENT CIVILIZATION.  
THIS ISLE MUST HAVE  
RISEN EONS AGO.. BEEN  
INHABITED AND THEN  
SUBMERGED...



**GOLD... EMERALDS... DIAMONDS!**  
HA HA HA HA... HOW LUCKY CAN A  
MAN GET? A KINGDOM  
OF RICHES.. AND IT'S  
ALL **MINE!**  
HA HA HA.



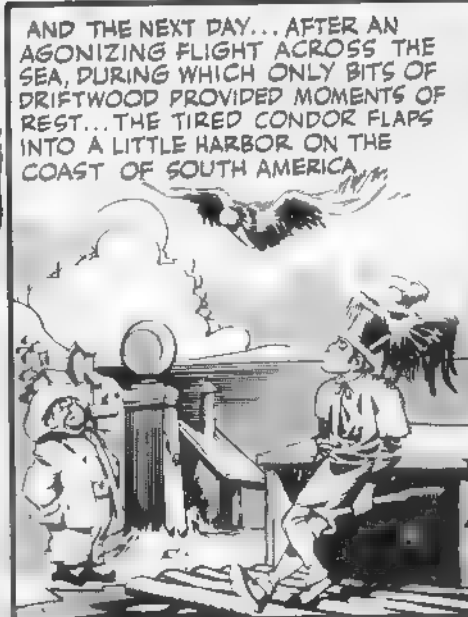
HUH? A CONDOR.  
MUST HAVE LOST ITS  
WAY FROM THE  
MAINLAND..



**BEAT IT!**  
*Quack!!*  
*Quack!!*



AND SO, AS  
IT HAPPENED IN  
THE DAWN  
OF HISTORY,  
THE ANIMALS  
RETRACTED  
BEFORE  
MAN, THE  
CONQUEROR.



AND THE NEXT DAY... AFTER AN  
AGONIZING FLIGHT ACROSS THE  
SEA, DURING WHICH ONLY BITS OF  
DRIFTWOOD PROVIDED MOMENTS OF  
REST... THE TIRED CONDOR FLAPS  
INTO A LITTLE HARBOR ON THE  
COAST OF SOUTH AMERICA.



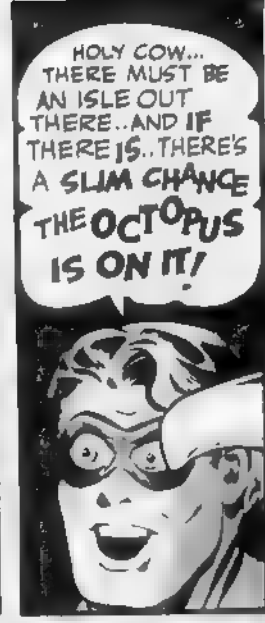
**JULIA!**  
**JULIA!**  
COME  
BACK!

HAW HAW  
LOOKS LIKE  
YOUR LEETLE  
BUZZARD  
PEEK OP BOY  
FRIEND EH  
SEÑOR CARRION?



HERE, FINISH  
PROVISIONING MY  
RAFT. I CAN'T  
LOSE MY BELOVED  
JULIA TO THAT  
FEATHERED GIGOLO!









500 MILES LATER. THE STILL-STEAMING OUTLINES OF MONTABALDO COME INTO VIEW

¡DIABLO! ...IT IS HEEM!

Si...

CASTANET YOU WERE RIGHT. **LOOK..** THE ANCIENT INDIAN BUILDINGS..

SI... AND GOLD.. EVERYTHING EES MADE OF GOLD... ALL **MINE**... I WEEL BE A QUEEN..

YOURS? HOHO **OURS!**

SERAS MI REINA... MI MUJER

SO? BUT MANUEL.. I DO NOT CHOOSE YOU AS A HORSBAND. YOU FAT **PEEG!**

NO NO NOT THE KNIFE.

CR... GAAG..

...SINCE I WAS HERE FIRST. I THINK THE QUESTION OF WHO IS KING OF THIS ISLE IS QUITE SIMPLE ...WHAT IS YOUR NAME?

I'M **CASTANET** COME CLOSER ...I CAN'T SEE YOU THROUGH THIS FOG!

UGH.. YOU ARE HORRIBLE, BUT ALSO FASCINATING. I THINK I DON'T MIND TO BE QUEEN TO YOU. EH, WHAT EES YOUR NAME GOOD LOOKING?

I'M KNOWN AS THE OCTOPUS.. AH, MY PRETTY, WE'LL MAKE A FINE PAIR..I.

EEK... WOT EES THEES... EARTHQUAKES?

CR...!! GRAB ALL THE JEWELS YOU CAN CARRY.. HURRY... TO THE MOTOR-BOAT. **HURRY!**

I DO NOT UNDERSTAND. OCTOPUS .. WHAT EES HOPPENING?

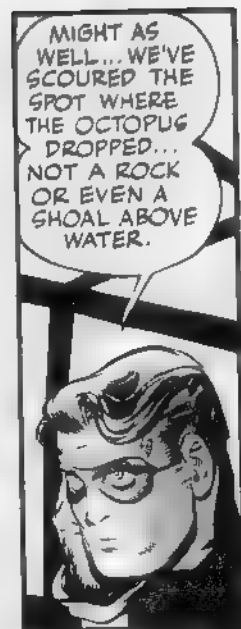
THE SUBTERRANEAN PORTION OF THE ISLE IS COOLING.. IT'LL CONTRACT AND THE ISLE WILL SINK AGAIN.. CR...!! OUR ROTTEN LUCK!

CR...!!

...AND AS THE MOTOR BOAT PULLS AWAY, MONTABALDO SLOWLY SINKS AGAIN...



AND SO... AT DAWN... A SPUTTERING OLD CRATE CIRCLES CLUMSILY ABOVE THE WATERS WHERE YESTERDAY MONTABALDO REARED ITS GOLDEN MOSS-COVERED HEAD...



AND SO, FAR BELOW AN AMERICA-BOUND CLIPPER BEARING THE SPIRIT NORTHWARD, A FORLORN RAFT BOBS ON THE SEA, BENEATH WHICH RESTS THE ISLE OF MONTABALDO....



# Essay on Comic Art

## No. 4 (The Frame)

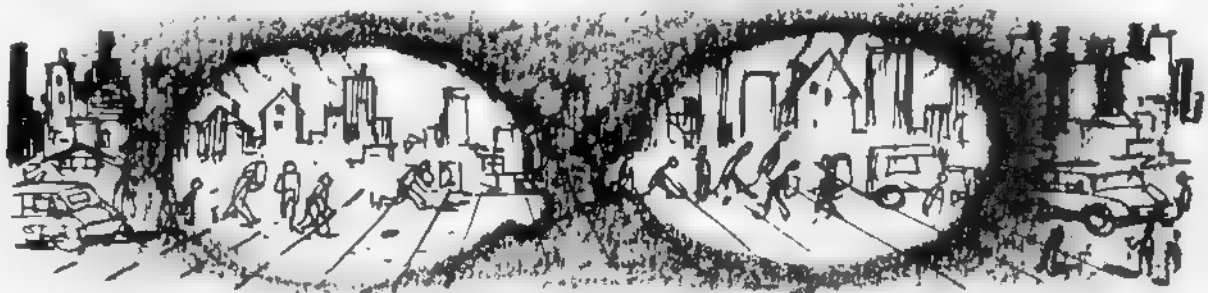
By WILL EISNER

The fundamental function of comic (strip and book) art is to communicate ideas and/or stories by means of words and pictures. Because this often involves the movement of certain images (such as people and things) through space, the flow of the narrative must be broken up into sequenced segments. *These segments are called panels or frames. They do not correspond exactly to cinematic frames, in that they are part of the creative process, rather than as a result of the technology*

As in the use of panels to express the passage of time (see Essay No. 3 in *Spirit* No. 21), the framing of a series of images moving through space undertakes the containment of thoughts, ideas, actions and location or site. The panel thereby attempts to deal with the broadest elements of dialogue: cognitive and perceptive as well as visual literacy. The cartoonist artist, to be successful on this non-verbal level, must take into consideration both the commonality of human experience and the phenomenon of our perception of experience -- which seems to consist of frames or episodes.

If, as Norman Cousins points out, "... sequential thought is the most difficult work in the entire range of human effort..." then the work of the sequential artist must be measured by its comprehensibility. The sequential artist *sees* for the reader because it is inherent to narrative art that the requirement on the viewer is not so much analysis as recognition. The task then is to arrange the sequence of events (or pictures) so as to bridge the gaps in action. Given these, the reader may fill in from experience the intervening events. Success here stems from the artist's ability (usually more visceral than intellectual) to gauge the commonality of the reader's experience.

It should surprise no one that the limit of the human eye's peripheral vision is closely related to the panel as it is used by the artist to capture or "freeze" one segment in what is in reality an uninterrupted flow of action. To be sure, this segmentation is an arbitrary act -- and it is in this encapsulation that the artist employs the skill of narration. The rendering of the elements within the frame, the arrangement of the images therein and their relation to and association with the other images in the sequence are the basic "grammar" from which the narrative is constructed.



### THE PANEL AS A MEDIUM OF CONTROL

Fundamental to the successful practice of any art form is control.

In the printed media one has to deal with the size of the page, the number of pages, colors, texture of paper surface and the nature of the printing process. The obvious limitations of certain sensory dimensions -- sound, smell and tactility -- are far out of range simply because they are not there. They can only be alluded to.

In sequential art the artist must, from the outset, secure control of the reader's attention and dictate the sequence in which the reader will follow the narrative. In this the limitations inherent in the technology are both obstacle and asset. In comics, the most important obstacle of all is the lack of control or command of the reader's eye. On any given page, for example, there is absolutely no way in which the author/artist can prevent the reading of the last panel before the first. The turning of the page does mechanically enforce some control, but hardly as absolutely as in film. The viewer of a film is prevented from seeing the next frame before the creator permits it because these frames, printed on strips of transparent film, are shown one at a time. So film, which is an extension of comic strips, enjoys absolute control of its reading -- an advantage shared by live theater. In a closed theater the proscenium arch and the wings of the stage can form but one single panel, while the audience sits in a fixed position from which they can see the action contained therein.

Without these technical advantages there is left to the sequential artist only the tacit cooperation of the reader. This is limited to the convention of reading (left to right, top to bottom, etc.) and the common cognitive disciplines. Indeed, it is this very voluntary cooperation, so unique to comics, that underlies the contract between artist and audience. This "contract" is the panel or the frame.

In comics, there are actually two "frames" in this sense: the total page, on which there are any number of panels, and the panel itself, within which the narrative action unfolds. Thus the frame or panel emerges as the controlling device in sequential art.

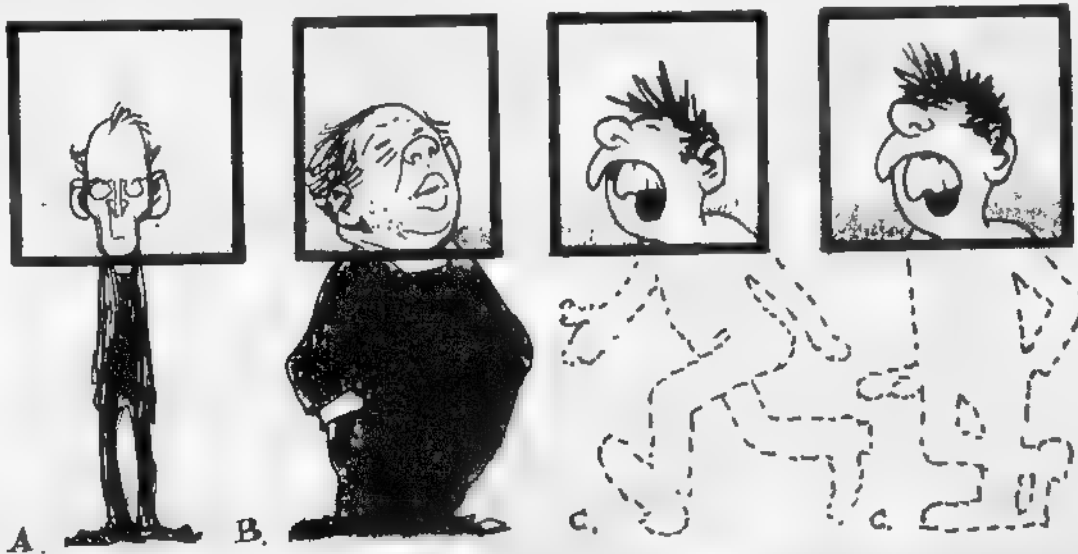
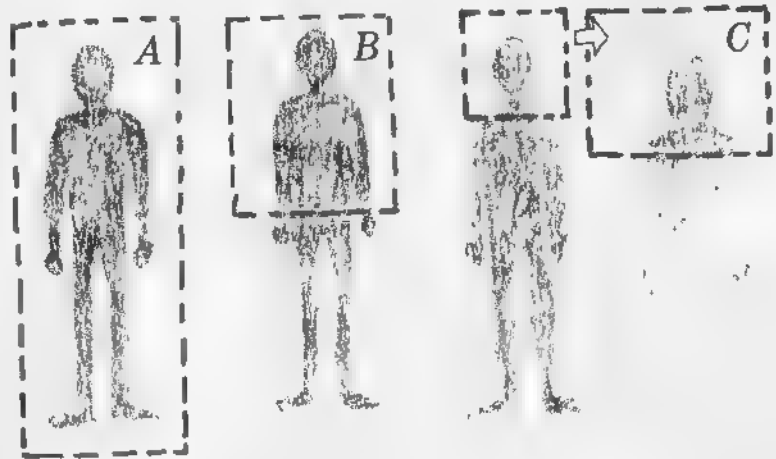
### CREATING THE PANEL

In the main the creation of the frame begins with the selection of the elements necessary to the narration, the choice of a perspective from which the reader is allowed to see them and the determination of the portion of each symbol or element to be included in the frame. Each panel is thus executed with respect to design and composition, as well as its narrative consequence. Much of this is done with the emotion or intuitiveness embodied in the artist's "style." The understanding of the reader's visual literacy, however, is an intellectual matter. A very simple example of this is shown in the panelization of a single figure:



When the full figure is shown (A), no sophistication is required of the reader. The entire image is complete and intact. In panel B the reader is expected to understand that the figure shown has legs in proper proportion to the torso and that they are in a compatible position. In the closeup (C), the reader is expected to assume an entire body exists outside the panel and, based on experience and memory, must supply the rest of the picture in conformity with what the physiology of the head suggests.

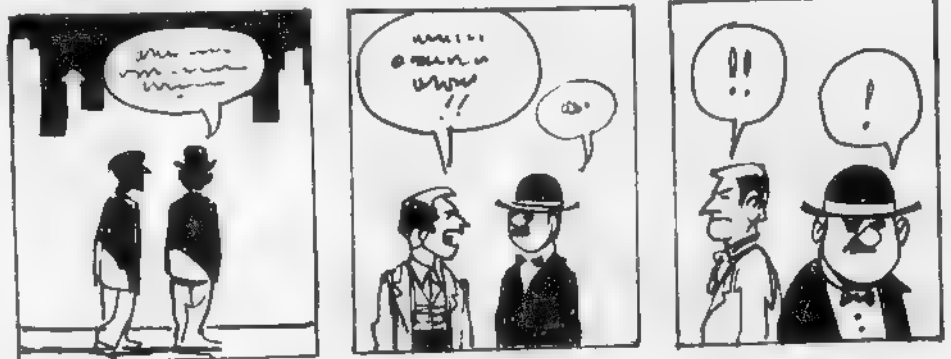
In a given series of panels wherein the frame encompasses only the head, a "visual dialogue" occurs between the reader and the artist which requires certain assumptions growing out of a common level of experience:



The slim head (A) implies a slim body. The fat head (B) implies a fat body. Subsequent views of the characters will of course substantiate these assumptions. Illustration C, however, serves to demonstrate that there can be a misreading of the artist's intentions unless a more skilled drawing is executed in the panel itself or a prior panel has established what it is the reader is viewing.

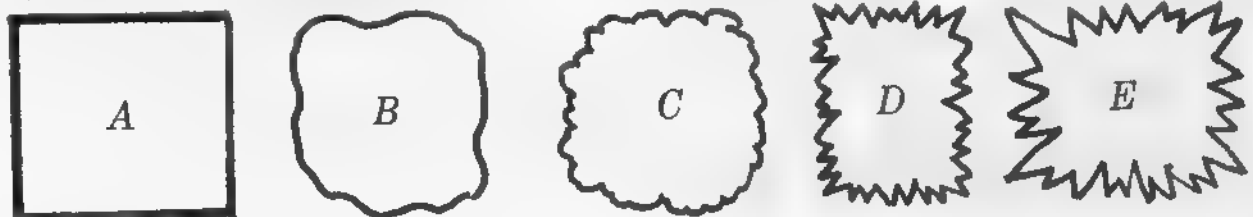
### THE PANEL AS CONTAINER

The most basic panel layout is one in which both the shape and proportion of the box remain rigid. The panels acts to contain the reader's view, nothing more. This type of "panelization" is more commonly seen in comic strips than in comic books because it is a natural extension of the format requirements of the newspapers in which they appear.



### THE "LANGUAGE" OF THE PANEL BORDER

In addition to its primary function as a frame in which to place objects and actions, the panel border itself can be used as part of the non-verbal "language" of sequential art.



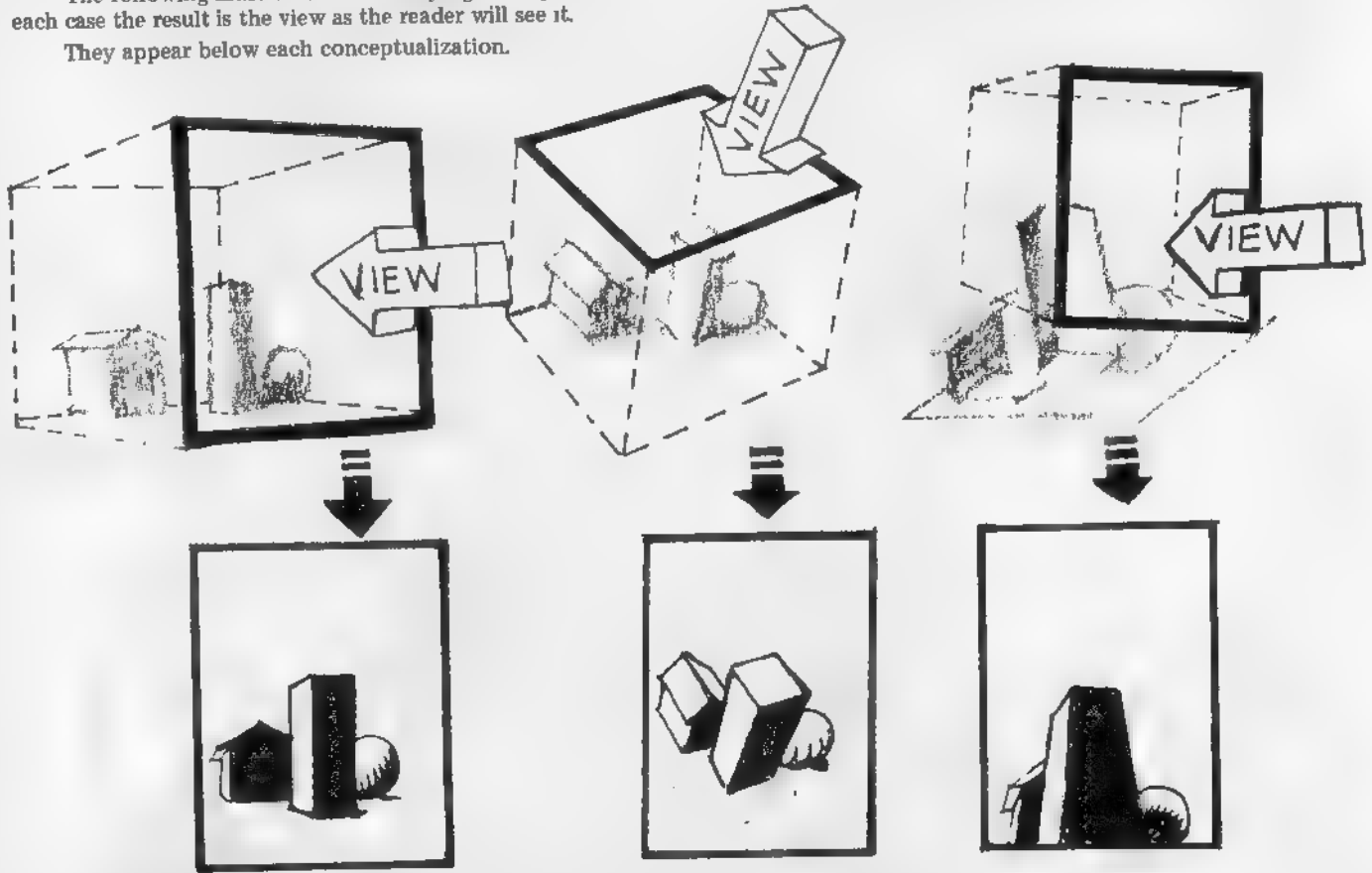
For example, rectangular panels with straight edged borders (A), unless the verbal portion of the narrative contradicts this, usually are meant to imply that the actions contained therein are set in the present tense. The flashback (a change in tense) or shift in time is often indicated by altering the line which makes up the frame. The wavy edged (B) or scalloped (C) panel border is the most common past time indicator. While there is no universally agreed upon convention for expressing tense through the outline of the frame, the "character" of the line—as in the case of sound (D), emotion (E) or thought (C)—creates a hieroglyphic.

#### THE PANEL AS A STAGE

Functioning as a stage which controls the viewpoint of the reader, the panel's outline becomes the perimeter of the reader's vision and establishes the perspective from which the site of the action is viewed. This manipulation enables the artist to clarify activity and stimulate emotion.

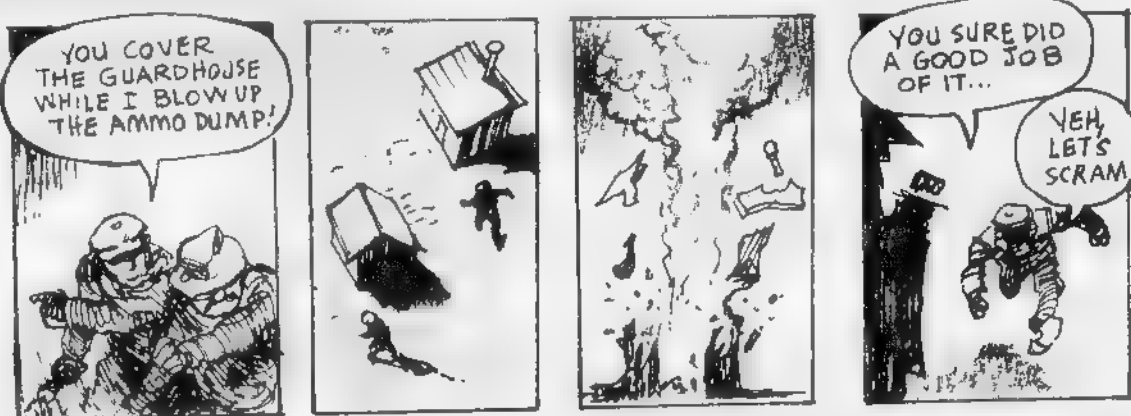
The following illustrates the underlying concept of a panel wherein the reader's "position" is assumed or predetermined. In each case the result is the view as the reader will see it.

They appear below each conceptualization.



#### THE NARRATIVE FUNCTION OF PERSPECTIVE

The primary function of perspective should be to manipulate the reader's orientation for a purpose in accord with the author's narrative plan. For example, it is most useful when the sense of the story requires that the reader know precisely where all the elements of a drama are in relation to each other.



#### THE EMOTIONAL FUNCTION OF THE FRAME

The shape of the panel and the use of perspective within it can be manipulated to produce various emotional states in the viewer. In example A below, the shape of the panel (oblong) combined with the perspective (worm's eye view) evokes a feeling of

fear. The sense of threat is stimulated by placing the reader beneath the monster, promoting the sense of smallness or helplessness. In example B the reader, supported by the width of the panel, is placed safely above the danger and can remain detached— an observer rather than a participant.

A

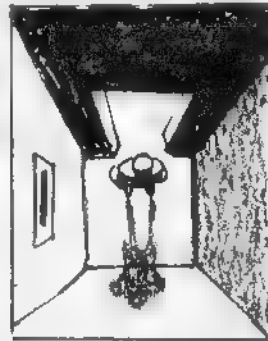


B



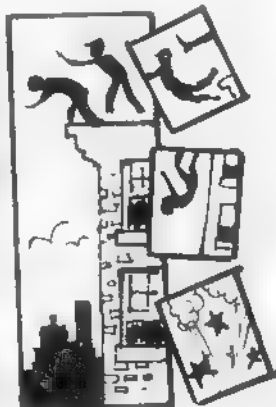
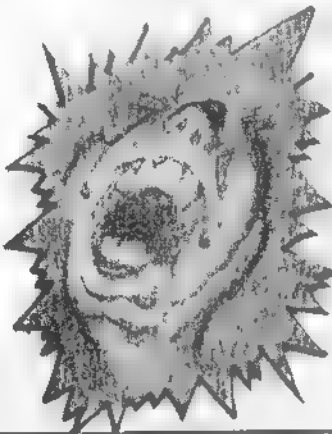
### THE FRAME AS A STRUCTURAL SUPPORT

In these examples the frame's outline becomes part of the apparatus for suggesting dimension. The use of the panel border as a structural element, when so employed, serves to involve the reader and encompasses far more than a simple container-panel. In the sheer novelty of the interplay between the contained space and the "non space" of the gutter between the panels it also conveys a sense of heightened significance within the narrative structure.



### THE FRAME AS A NARRATIVE DEVICE

The frame's shape (or absence of one) can become a part of the story itself. It can be used to convey something of the dimension of sound and emotional climate in which the action occurs, as well as contributing to the atmosphere of the page as a whole. The intent of the frame here is not so much to provide a stage as to heighten the reader's involvement with the narrative. Whereas the conventional container-frame keeps the reader at bay ---or out of the picture, so to speak--- the frame as used in the examples below invites the reader into the action or allows the action to "explode" toward the reader. In addition to adding a secondary intellectual level to the narrative, it deals with other sensory dimensions.





# THE TREASURE OF AVENUE 'C'

FROM THE BEGINNING  
WHEN IT FIRST BECAME  
THE MAIN ARTERIAL  
CONNECTING THE EAST SIDE  
WITH THE WEST SIDE

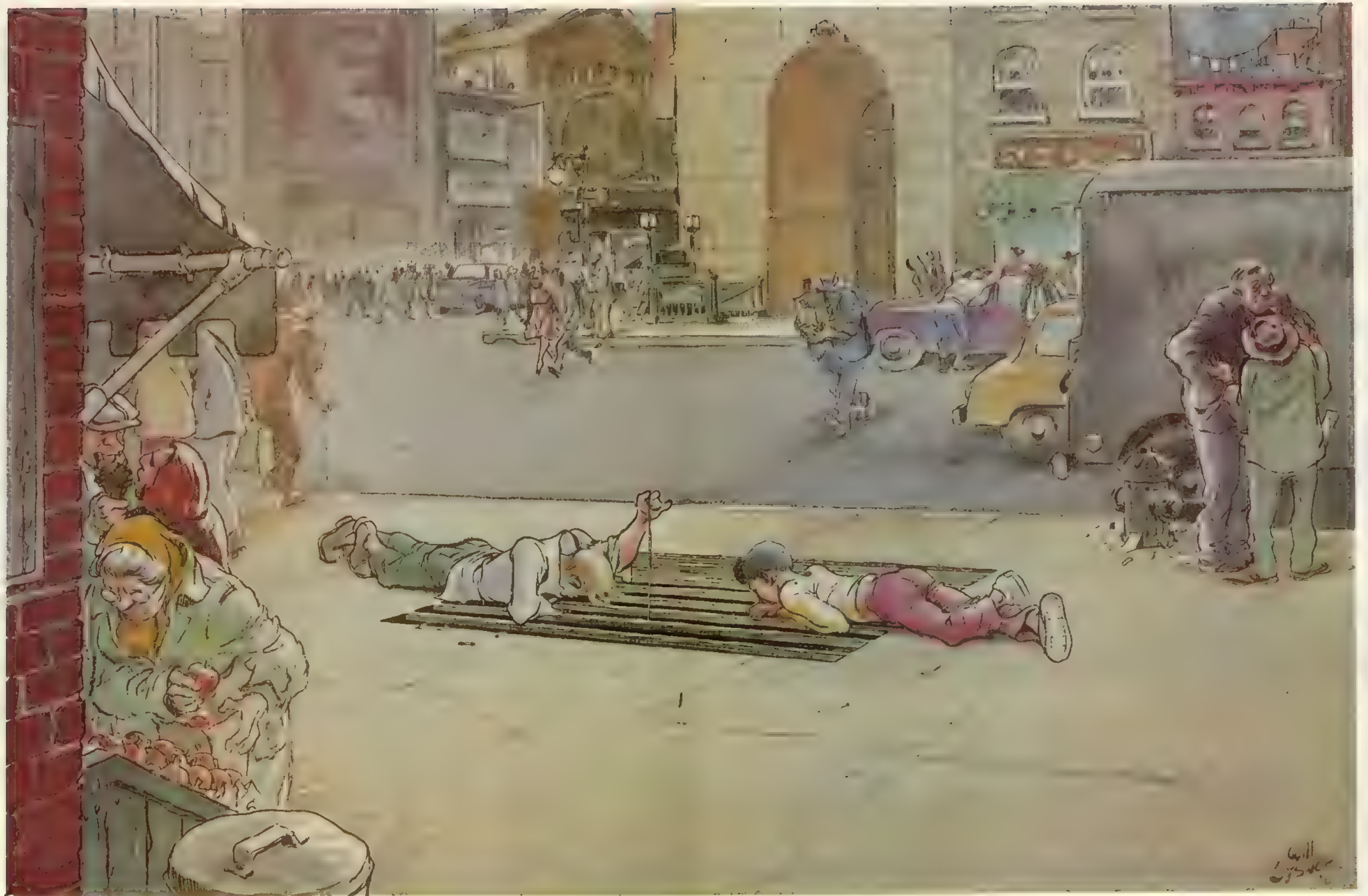
AVENUE 'C'  
CARRIED THE MAINSTREAM  
OF THE CITY - A CHANNEL  
IN A SEA OF CONCRETE

OVER ITS ASPHALT SURFACE  
MOVED THE TRAFFIC  
AFOOT - OR IN WHEELED  
GALLEONS

THEN CAME THE SUBWAYS  
AND THEIR GRATED  
AIR SHAFTS  
POCKING THE SURFACE  
WITH GRIMY CREVICES  
THAT CAUGHT THE DRIZZLES  
AND THE NEXTABLE  
WRECKAGE OF  
COUNTLESS COLLISIONS  
IN THE FLOW OF LIFE

THERE TO LIE  
FOR COUNTLESS YEARS  
AWAITING  
THE TREASURE HUNTERS







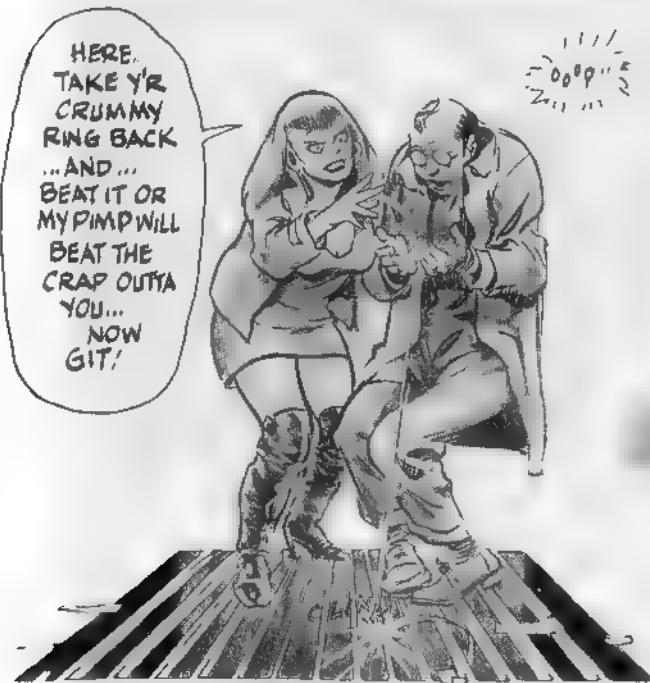


# THE RING



BUT MARY, THIS CITY IS NO PLACE FOR YOU! ...PLEASE

YOU JUST DON'T UNDERSTAND. I DON'T WANT TO BE A DRUGGIST'S WIFE IN A DULL TOWN... FOR CRIS'SAKES STOP Y'R CRAWLIN'

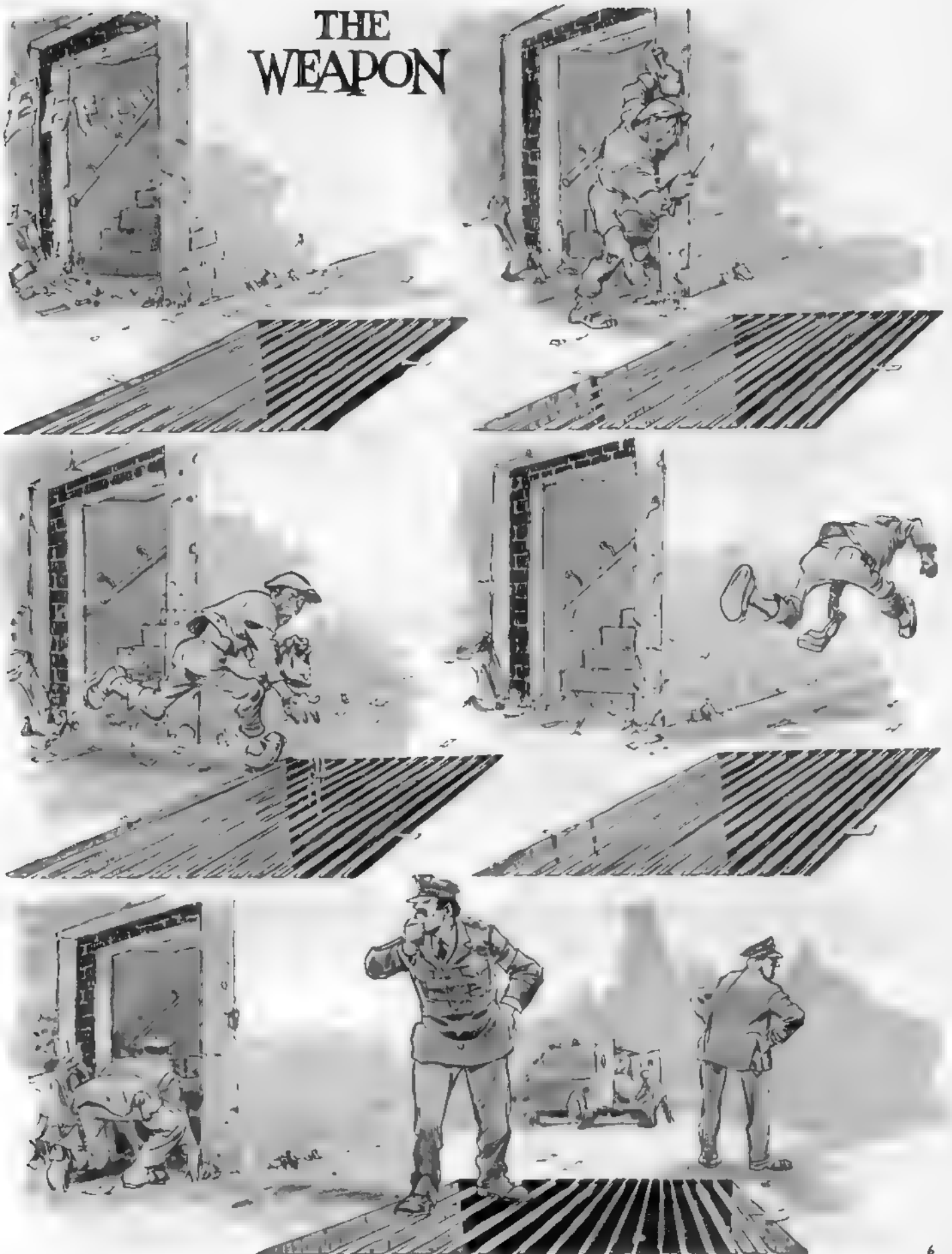


# THE MONEY





# THE WEAPON



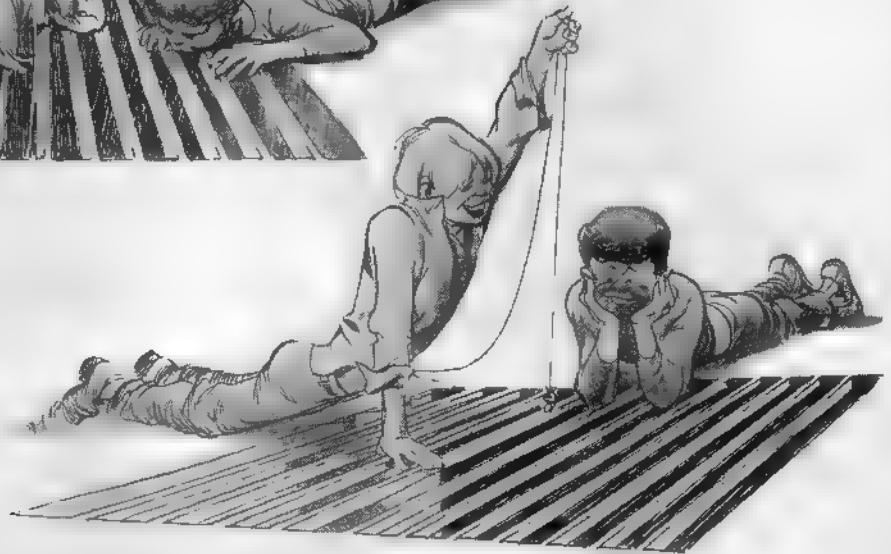
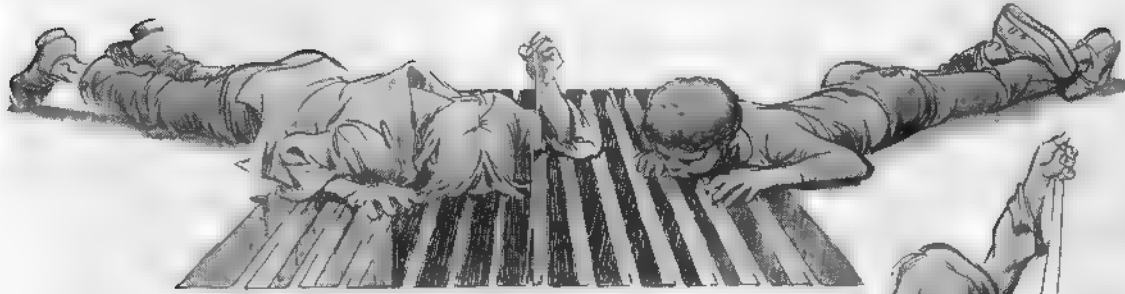
# THE KEY



THEN WHY DO WE ALWAYS HAVE TO MEET IN SECRET, RONNIE?



# THE TREASURE



HOW  
MUCH  
WE  
GOT  
BOOMIE  
?

SHUT UP, JOOBIE  
I'M COUNTIN'  
I'M COUNTIN'

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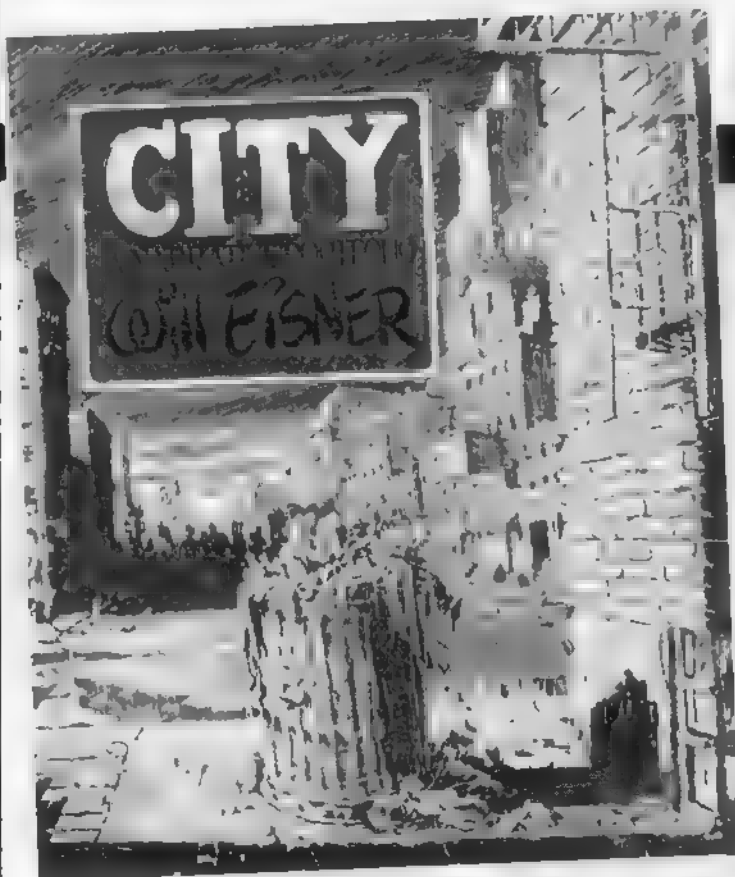
SO,  
SPLIT THE  
MONEY EVEN!  
...YOU KEEP  
THE RING 'N  
THE KEY!  
I KEEP  
THE KNIFE!  
...OKAY,  
BOOMIE  
??

EIGHT DIMES,  
SIX NICKELS,  
...TWO QUARTERS!  
A RING, A KEY  
AND A KNIFE!









# CITY

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BY WILL EISNER

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# RIFE



CRIMEFIGHTER AND  
MODERN ROBIN HOOD

JANUARY 1951

AC-005 RIFE-00000000000000000000  
005 RIFE 01  
RIFE 00000000000000000000  
005 RIFE 01





The Spirit and a reluctant prisoner descending city hall steps.

## CRIME TAKES A BEATING

**EVER SINCE 1940**, Central City has oft times been graced and sometimes plagued by the presence of an apparant outlaw, who, with monotonous consistency, kept apprehending the city's most dangerous criminals. Who is he? where does he come from? These questions still remain unanswered after ten years.



**COMMISSIONER DOLAN**, Central City's police head, sits in a typical pose at his paper cluttered desk at police headquarters. Dolan may know who the Spirit is, but he keeps mum.

## POLICE CONSIDER SPIRIT A FRIEND

**STEEL JAWED**, pipe smoking Police Commissioner Dolan has been the Spirit's closest friend since his first appearance in Central City. Dolan has held the police force reins for twenty years and seems to be good for another twenty. Beginning his career as a beat pounding cop in the city's waterfront section, Dolan has diligently worked his way to the top of the force. The opinion of the city's fathers seems to be, "If the Spirit is all right with Dolan, he's all right with us."



**THE SPIRIT** seems to be more than "all right" with Ellen Dolan, Central City's mayor, and daughter of the police commissioner. There have been repeated rumors of an engagement but thus far nothing is official



## SAND SAREF

Perhaps the only other person to know the Spirit's identity is a criminal.

Beautiful Sand Saref, who has been dodging scrapes with the law for most of her life, grew up with the Spirit.

The facts about the Spirit's origin that have been revealed, are, that he spent the early part of his life in Slum Gully, a poverty stricken section of the town.

He and Sand Saref were very close as children and part of that bond must still exist, for the practical Miss Saref could make much out of revealing the Spirit's identity.

Whether Sand Saref is a rival to Ellen Dolan for the Spirit's affections, is not known. However, Sand Saref holds a powerful weapon in her hand, if she ever intended making use of it....the secret of the Spirit.





## SILK SATIN

Sometimes friend, sometimes enemy.  
There has been talk of romance.



**THE NOTORIOUS** Silk Satin, former international criminal has often crossed paths with the Spirit. **FIRST IN 1941** as a jewel thief and then later, during the war, as an intelligence agent for the British Government.

**NOW FULLY PARDONED**, because of her excellent secret service record, Satin is an investigator for the insurance firm Croyds of Glasgow.

**SHE IS THE WIDOW** of a German count. Satin and her twelve year old daughter, Hildie, are settled in Scotland.



## P'GELL

**CERTAINLY THE MOST** fascinating woman in the Spirit's life is the sultry P'gell. Allegedly a Parisian, P'gell has claimed as her birthplace, almost every country in Europe, and her long list of husbands (all dead) is truly international.

## Other friends... Other enemies



**SAMMY AND WILLUM** The Spirit's tried and true assistants.



**DARLING O'SHEA.** The richest little girl in the whole world.



**MR. CARRION AND HIS BUZZARD PET "JULIA".** Notorious and sadistic, one of the Spirit's most deadly enemies.



**SPIRIT IN ACTION.** The crimefighter finishes off a criminal as his friend Lt. Dick Whitler stands by with handcuffs.



# — CRACK —

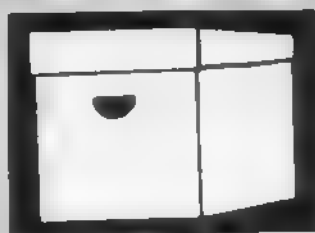
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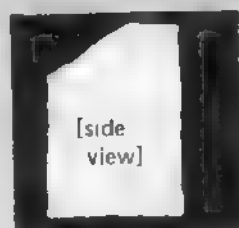
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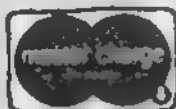
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# THE AMULET OF OSIRIS

WELL, MISTUH  
KLINK... 'PEARS  
THE SPIRIT'S GONNA  
BE AWAY THIS  
WEEK AG'IN !!  
HE'S STAYIN'  
OUT WEST T'HELP  
WIF THAT SANITARIUM  
FO' SICK KIDS.

Officer on duty  
**SAM KLINK**

I THINK IT BEST  
WE KEEP THAT INFO  
A SECRET, EBONY...  
LOTS OF CROOKS  
WOULD TAKE  
ADVANTAGE OF  
IT... **IF** THEY  
KNEW !!

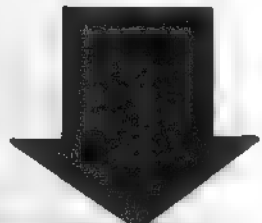


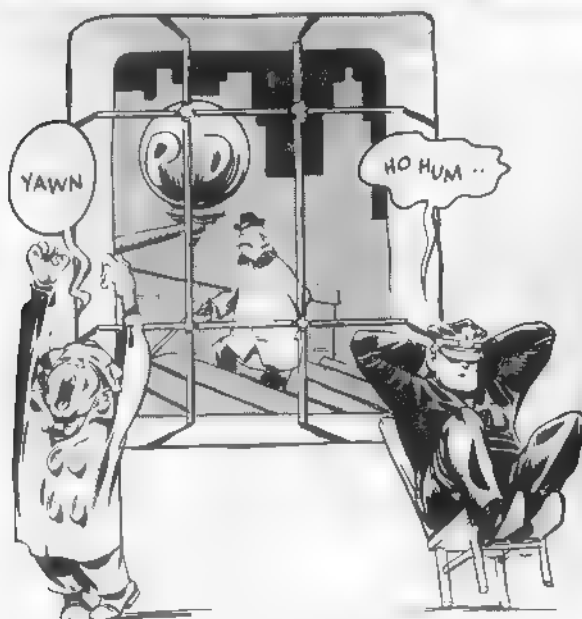
By **Will EISNER**

**T**hus, sped by currents of curiosity  
afloat the swift river of rumor  
do secrets sail  
to strange ports !!

WOULD YOU PAY  
FOR A BIT OF CHOICE  
GOSSIP, PREXY ??

...DEPENDS !!







YEAH.. HE'S  
OUT! MMFFFF

HEH HEH HEH  
HE JUST STEPPED  
OUT FOR LUNCH!  
WHO IS  
CALLIN'?

FARNUM PREXY,  
INTERNATIONAL  
FAHEM: DEALER  
IN ANTIQUES.



WELL.. PERHAPS I'LL COME BACK  
LATER.. PURELY CONFIDENTIAL MATTER...  
Y'SEE, I FOUND THE ORIGINAL OSIRIS  
JEWEL.. ER... FAHEM... THE PHONEY  
NOW REPOSES IN THE CITY  
MUSEUM. NATURALLY, I'M  
ANXIOUS TO RETURN IT TO  
ITS RIGHTFUL OWNER, THE  
MUSEUM! ...AH, BUT WHY  
SHOULD I ANNOY YOU  
WITH THIS TRIVIA...?

A CASE...  
A REAL CASE...  
**HEY!!**

ER... I MEAN,  
JUST A  
MOMENT... I'M  
THE SPIRIT'S  
CHIEF AIDE!!



**SPLENDID!** I'LL ENTRUST  
YOU WITH THE MATTER..  
YOU SEE, THIS MUST  
BE HANDLED WITH  
THE UTMOST  
DISCRETION!

**OH DEAR, NO!**  
IF I PRESENT MYSELF  
TO THE CURATOR AND  
CALL ATTENTION TO  
THEIR... ER... **STUPIDITY**...  
IMAGINE HOW EMBARRASSING  
IT WILL BE FOR THEM!  
CAN'T YOU SUGGEST  
A MORE  
**DISCREET** WAY  
??

IT WAS NOT  
FOR NOTHING I  
STUDIED ACTING  
AT COLLEGE...  
**BEHOLD!!**

CHUCKLE... ER...  
**SPLendid!**  
TEE HEE  
WHAT IS  
YOUR PLAN?

...WHY DON'T WE  
JUST SEND YOU  
OVER TO THE  
MUSEUM AND YOU  
RETURN THE JEWEL  
AND POINT OUT  
THEIR MISTAKE?

HEAINT  
N... MMM

MMM LET'S  
SEE



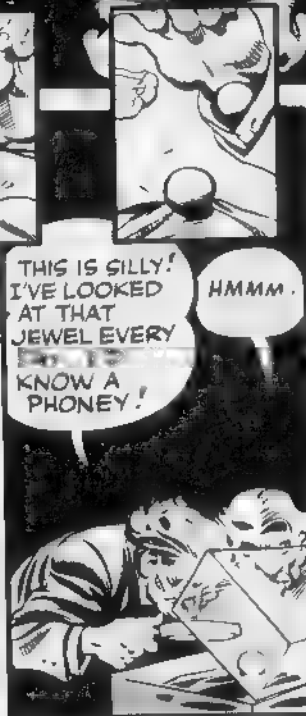
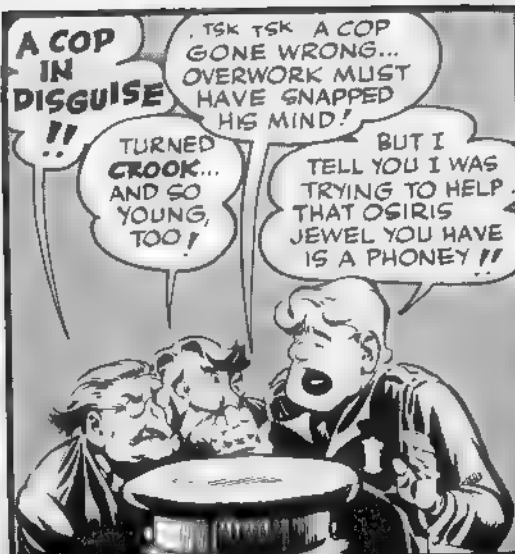
LATER THE CENTRAL CITY MUSEUM OF ART..

SHH SSS... THE "PLAN"  
IS TO REPLACE THE REAL  
JEWEL, WHICH YOU SAY YOU HAVE,  
AND REMOVE THE PHONEY.. QUIETLY.  
**DISCREETLY**.. SO'S NO ONE  
WILL EVER KNOW...  
NOW D'YA GET IT?

**BRAVO...**  
JUST WHAT  
I'D HOPED!!



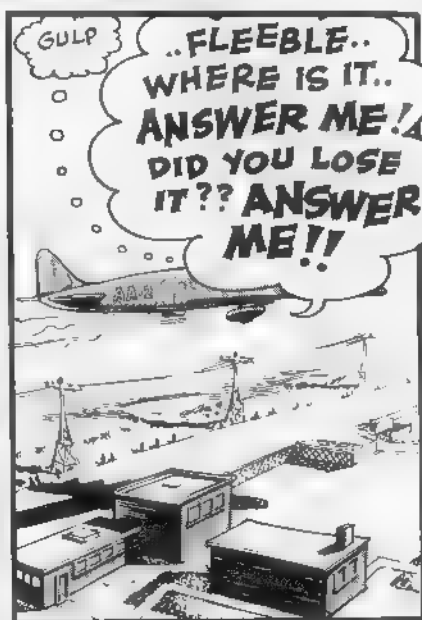
**RING**

















**ACTION  
Mystery  
Adventure**

SUNDAY, SEPTEMBER, 14.

# DENNY COLT ALIAS THE SPIRIT

BY  
WILL EISNER

JES' THINK, SAMMY,  
SOMEWHERE UP IN  
THE SKY, THE SPIRIT  
IS HEADIN' TOWARD  
EARTH IN A ROCKET  
SHIP... GOSH... WONDER  
WHAT HE SAW ON THE  
MOON? GOLLY I MISS HIM!

GOSH... I C'N REMEMBER TWO  
WEEKS BEFORE HE JOINED THE  
EXPEDITION... I ASKED HIM TO  
LET ME WORK ON A CASE WITH  
HIM... I THOUGHT I COULD  
HANDLE HIS OFFICE  
ALONE...  
HA... HA... HA... HA...

LITTLE DID I REALIZE...

BUT I TELL YOU  
THERE'S NOTHIN' TO  
IT. I CAN HANDLE  
THE OFFICE!

CITY  
8:45  
LIMITED

NOW REMEMBER,  
IF YOU HAVE TROUBLE,  
DOLAN WILL...

I  
WON'T  
NEED  
DOLAN!

GOOD-BYE!

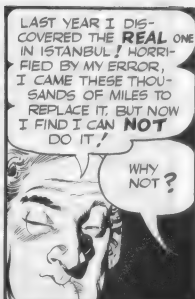
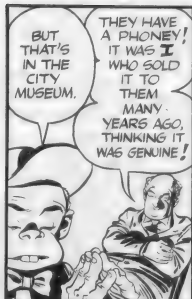
SO THE SPIRIT HAS  
LEFT TOWN! NOW  
HERMAN, WE CAN GO  
ABOUT OUR BUSINESS  
...GETTING THE  
AMULET OF  
OSIRIS!

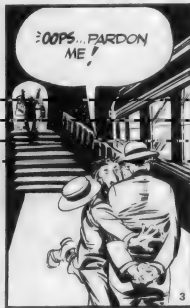
BUT  
HOW,  
PREXY,  
HOW???

THE SPIRIT IS THE  
ONLY COPPER IN  
CENTRAL CITY  
WHO CAN IDENTIFY  
ME... WHICH IS THE  
GIMMICK IN MY  
PLAN... I GO  
NOW TO POLICE  
HEADQUARTERS!

LATER...

PARDON ME SIR.  
I'M LOOKING FOR  
AN OLD, DEAR  
FRIEND... THE  
SPIRIT!





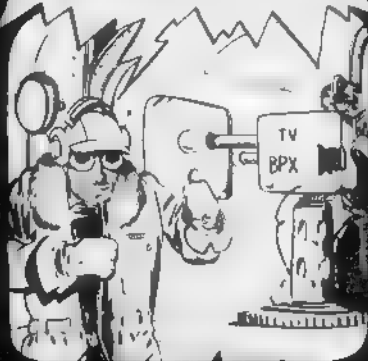




# THE RETURN



WE OF THE BPX  
 TELEVISION STUDIO  
 ARE ABOARD AN AIR  
 FORCE JET PROPELLED  
 PURSUIT SHIP... AT 3000  
 FEET... OUR CAMERAS  
 ARE AIMED AT THE  
 PROBABLE PATH OF  
 THE ROCKET SHIP...



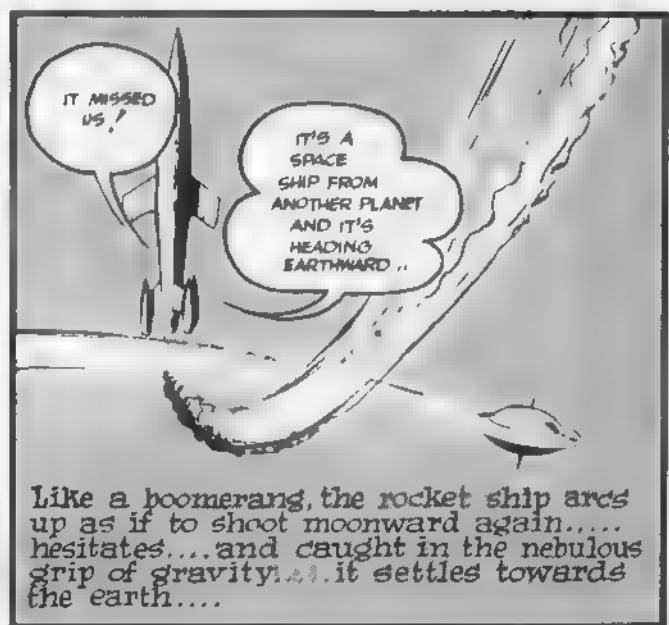
**AHA... LADIES  
 AND GENTLEMEN...**  
 THE ROCKET SHIP HAS  
 BEEN PICKED UP BY  
 RADAR... ALL THE  
 PLANES ARE CON-  
 VERGING ON THIS  
 AREA... IN A FEW  
 MOMENTS WE'LL  
 SEE IT....

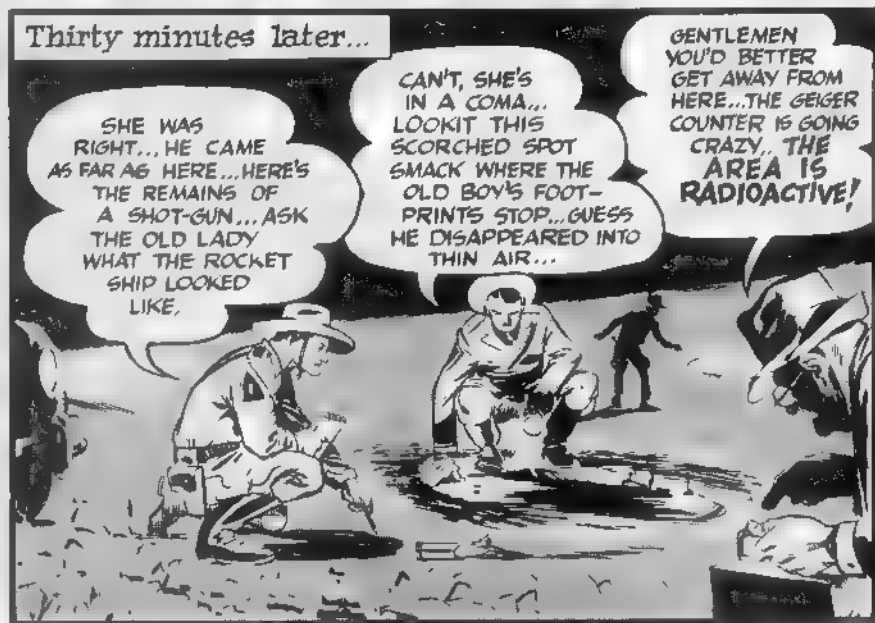
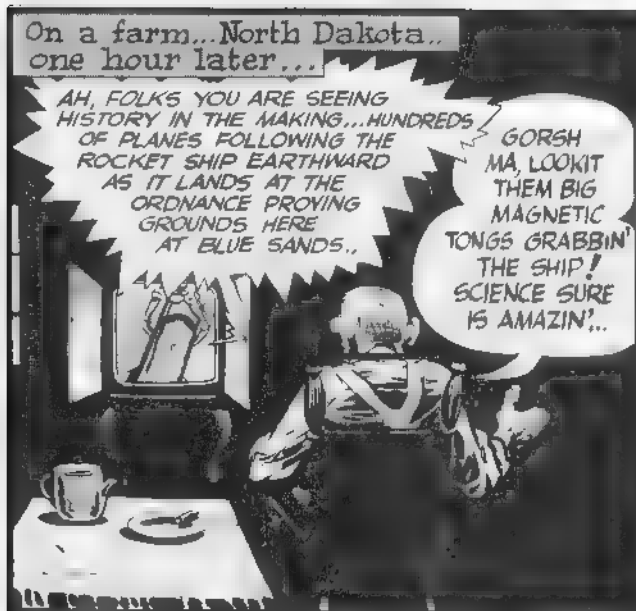


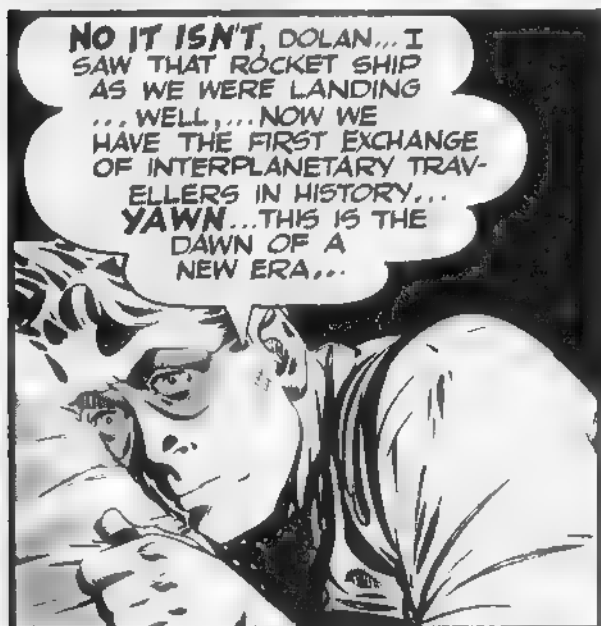
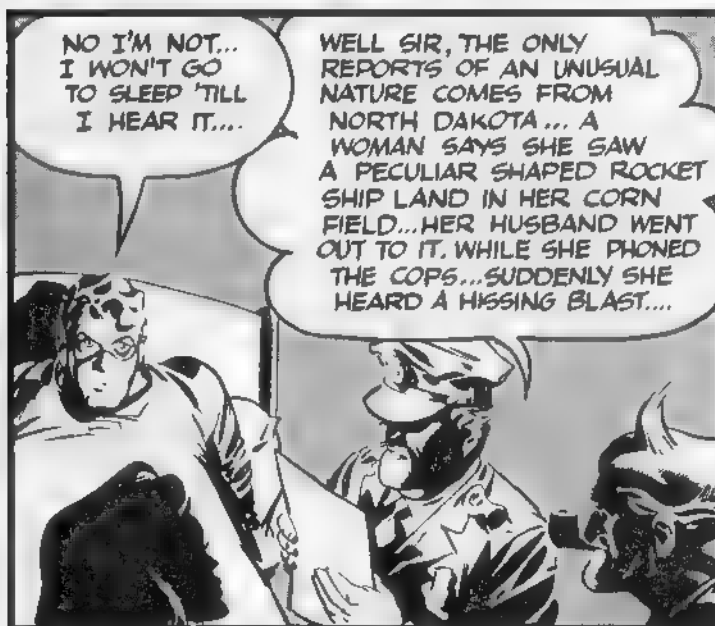
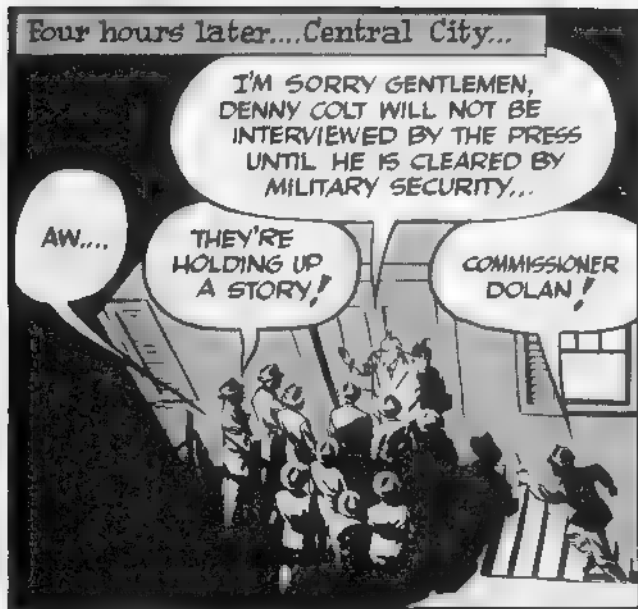
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## LETTERS

### "BOBBY SOXER" STILL LOVES SPIRIT

When I was a "Bobby Soxer" living in Minneapolis in the 1940s, the highlight of the week was *The Spirit* in the Sunday newspaper. My sister and I would painstakingly fold and cut and enjoy every section—especially the artwork! Since then I have many times felt like opening a vein for not having kept every precious issue.

Since 1946 I've lived in Illinois and only once found a copy of *The Spirit* (Warren No. 11).

But on a recent trip to Baltimore to visit our son I came across your issue 25 of *The Spirit*. I was delighted!

Now I love Baltimore and would love to see our son more often but, my God, I can't fly there every other month to get a copy of your magazine, so here's my subscription check... and my heart-felt gratitude.

**Dorothy C. Witek**

243 Pine Tree, Lake Zurich, Illinois

### WANTS DARK MOODY COVERS

First, I will applaud **Will Eisner** for experimenting but his "garish" cover for issue No. 26 was unappealing. It was well-drawn (as usual), but light gaudy hues are ill-suited to a series that is best known for dark, mood-drenched, shadow-plotted scenes.

"The Public Interest" was true, but preachy. I'd like to see Will do something new with *The Spirit* instead.

Although I lost track of some of the characters and events over the months, I found the long-awaited conclusion of "Life on Another Planet" to be powerful and satisfying. I think the main reason that this series seems disjointed was due to the long gaps between chapters. But now that you've gone bi-monthly, that will no longer be a problem. It's so pleasing to see Will illustrating again and I look forward to more.

**Kevin C. McConnell**

118 Main Street, Warren, PA 16365

### PRAISE AND DISAPPOINTMENT

I particularly appreciate **Cat Yronwode's** "Dept. of Loose Ends" in each issue. And the checklist is a godsend to someone like me who wants to re-read the Warren

and Kitchen Sink reprints in something like their original order. (Er... by the way! what happened to story No. 374 on the checklist? Was it a mistake or ignored for some arcane reason?)

I certainly wouldn't mind seeing some of the *Lou Fine Spirits*, but not more than one per issue. Having gotten used to **Eisner's** loose, swirling approach to inks and compositions, I find that **Fine's** art runs a distinct second. Much the same can be said for **Wally Wood**. Both artists have done splendid work elsewhere, but, let's face it, *The Spirit* is **Eisner**.

But even **Eisner** sometimes has trouble doing **Eisner**. I really wanted to like "Life on Another Planet," and had stuck with it faithfully, slogging through episode after interminable episode. And, having just finished the last chapter in issue No. 26, I have to reluctantly confess that I didn't feel it was worth the effort. The rapid pacing and carefully cultivated panel interrelationships that have become hallmarks of **Eisner's** narrative style seemed to be lacking. This is not to mention the ill-advised format problems with the first two episodes. This does not mean I don't care for **Eisner's** recent work. I thought his *A Contract With God* was beautifully done, richly textured and supremely human. I have the same high respect for his recently issued "The City" art portfolio.

I do have one favor to ask, though: do you play requests? "Rudy the Barber" is one of my all time favorite comic stories. I realize this was reprinted in **Harvey** No. 2, but I can't help but feel that this one story would have the same riveting effect on countless other readers who haven't seen it yet as it did upon me on that cold mid-sixties day when I was 15 and had never heard **Eisner's** name before. When I finished I had to sit down—not just because of the subtle shock of the ending but because I had been made aware of the heights of power and characterization of which the medium was capable. On that day I became a comics fan, and an **Eisner/Spirit** fan for life. Just one more time—in black and white?

**Mark A. Worden**

3024 Woodland, No. 14, Ann Arbor, MI 48104

**Mark:** You are one of two readers who wrote us about the inadvertent omission of section No. 374 from the checklist. There have been a few other, less obvious, errata too—look for corrections and additions in the last installment of the thing. As for "Rudy the Barber," a favorite of ours too, we'll try to run it soon, okay?

### SPIRIT NEEDS NO GIMMICKS

The world of comics is a world of gimmicks. Either the hero has enough power to make God jealous; or he is a creature of the night, striking fear into cowardly, superstitious criminals. Perhaps the hero is the master of a magic ring, or word, or lasso, or amulet, which is always used in the cause of justice. The protagonists may be extraterrestrial aliens, mutants,

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**Spirit Bags** No. 1 through 4, Kitchen Spirit No. 2. Will pay any reasonable price. Send list and conditions to **Charles Wax**, 1420 W. Maple Court, apt. 21, Bay City, MI 48706

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I pay good prices for **Spirit Bags** (all issues) and original **Spirit** sections. Send list and conditions. **Otto Pinnau**, Matthaeusgade 25 1 + H, 1666 KBH V, Denmark.

**Spirit 2' x 3' Poster** in color by **Eisner**. **Paul Hamerlinck**, 2412 Centennial Drive, St. Cloud Minnesota 56301.

**Australian Spirit fans** (or others) with **Australian Wags** containing **Eisner** work (particularly **Sheena** cover) please contact **Cat Yronwode**, Box 86, Willow Springs, MO 65793.

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**Spirit Bags**. I have a quantity of these for sale: No 2 and No. 4 at \$7.50 each. Also P.S. Mag issues 187, 188, 189, 190 (1968) \$2.50 each postpaid. Send check or M.O. (no cash) to **Rich LaBonte**, 122 S. Carondelet St., Los Angeles, CA 90057. Overseas 60c extra sea mail, \$1 airmail. One each of all 6 items for just \$20 a set.

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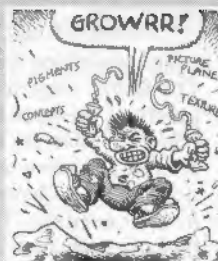
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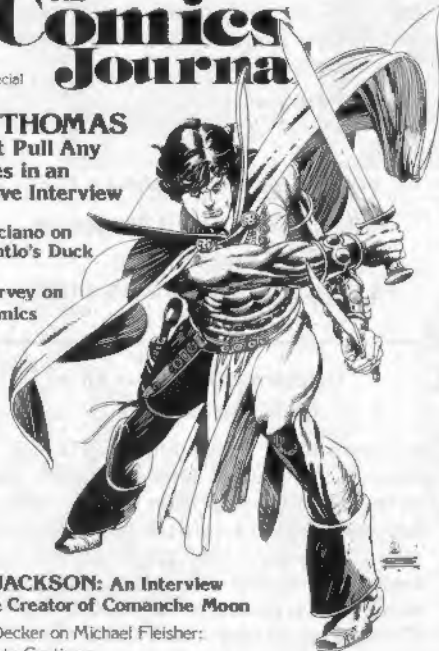
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**Dennis Watts**

No address, New Haven, CT

#### WANT MORE EISNER ESSAYS

I have back issues of *The Spirit* with "Essays on Comic Art" II and III. Now I would like to get a copy of the complete book. Is there a collection of these essays that I may order?

At one time I also saw an ad for a *Spirit Coloring Book*. Is this still available? Would you have a list of other *Spirit* products for sale?

**Tim O'Hara**

7288 129th St., Surrey, B.C. Canada V3W6Z6

Tim--The essays will run periodically in this magazine (see the essay on the cover in this issue) and then are likely to be collected into a book. Watch this magazine for an announcement when that book is available. The *Spirit Coloring Book* is still available from certain dealers or directly from the publisher for \$3.50. Sea Gate, P.O. Box 5, Parkville Station, Brooklyn, N.Y. 11204. Also, watch the advertisements in this magazine for *Spirit*/Eisner-related items.

#### PLAIN BROWN WRAPPER

I'm glad your subscription copies arrive in a plain brown wrapper. My friends here at Harpur College don't understand my preoccupation with **Will Eisner's** work. Ah, but there are snobs in all circles and I suppose that your comic book is above their heads.

**Daniel Theodore**

209 Riverside Drive, Johnson City, NY 13790

#### BETTER THAN EUROPEAN COMICS

Reading *The Spirit* No.24, I finally discovered an American comic that is better than most European comics (I began to doubt that such a thing existed).

**Anne Hoste**

Fr.Spaestraat 28, 89230, Melle, Belgium

#### HERALD-TRIBUNE REPRINT?

Thank you for the excellent quality of your reprints, not to mention the inclusion of the new **Eisner** material. I hope you plan on reprinting the *Spirit* section that ran in the 1966 *New York Herald-Tribune* Sunday magazine.

**Mitchell Raskin**

3567 Pape Avenue, Cincinnati, Ohio 45208

#### ONLY COMIC HE READS

Please renew my subscription... Thanks for a great magazine... It's the *only* comic book I still read.

**Fred Janssen**

3634 Beck Avenue, Bell, California 90201

#### ALMOST NO COMPLAINTS

You are doing a magnificent job with *The Spirit* magazine and I have no complaints. I do agree with other readers, however, that the **Wally Wood** sections are not the same as the other stuff. They don't seem to have as much to say within their expanse. They also end in cliffhangers each time and don't satisfy the way the "Life on Another Planet" episodes do.

**Stuart Lichtenthal**

45 Carriage Drive, Stamford, CT 06902

#### "PLANET" KNOCKS SOCKS OFF

I just want to end four years of silence and say that **Will Eisner** is the most innovative figure in the graphic story world. He makes us forget the sludge the big companies pour out continually. **Kitchen Sink's Spirit** magazine is the best thing Will's ever done, despite the lack of color which, surprisingly, doesn't bother me at all. The magazine is totally flawless and the most entertaining publication around-anywhere!

The cover of No. 25 was unique and beautiful, but I still prefer the "formula" covers. "Life on Another Planet" was emotionally powerful... the last chapter knocked my socks off!

**Randy Prinslow**

665 Marion Dr. N., Salem, Oregon 97303

#### SEND YOUR COMMENTS TO:

**Will Eisner's Spirit Magazine**

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#### Department of Loose Ends

(continued from page 1)

on a remake of the unpublished U.F.O. story, but it too fell behind schedule and at the last moment **Eisner** himself, who had contributed very little to the series over the previous year, came up with a second fill-in. Will has always been a very rapid worker, but even he needed more than the usual amount of assistance on this one-day wonder. **Al Wenzel** again supplied the helping hand. The story, in which *The Spirit* has already returned to Earth, was originally published on September 21, 1952, and is reprinted here.

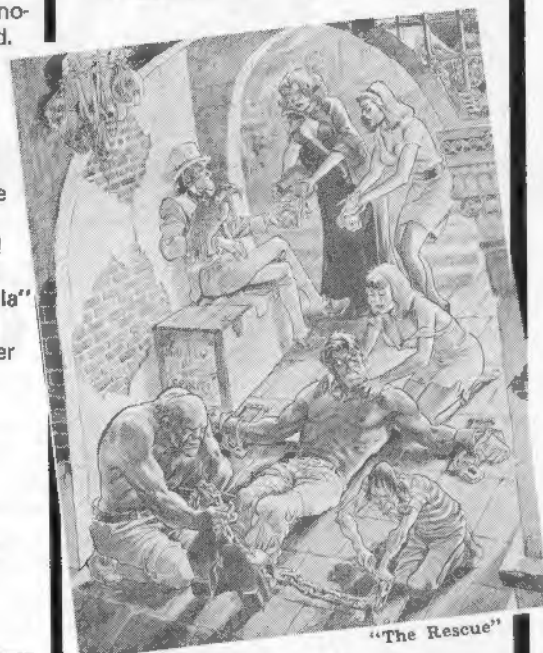
Meanwhile, the second version of the earthbound "Close Encounter" episode was finally completed. It saw print, utterly out of sequence, on September 28, 1952. We will be bringing it to you, still out of sequence, next issue, along with the very last *Spirit* story and some previously unpublished scripts for the subsequent weeks' adventures. There will also be another **Eisner-Fine** story, the usual classic **Eisner Spirit** and some more new work by Will. See you then.

**Cat Yronwode**

WILL EISNER'S

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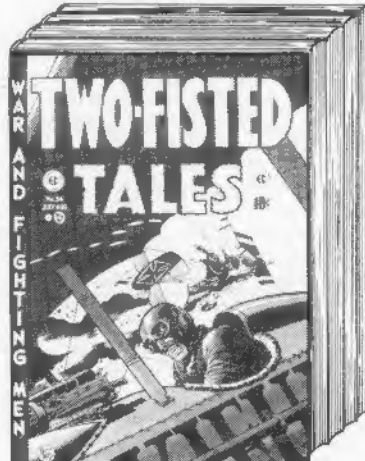
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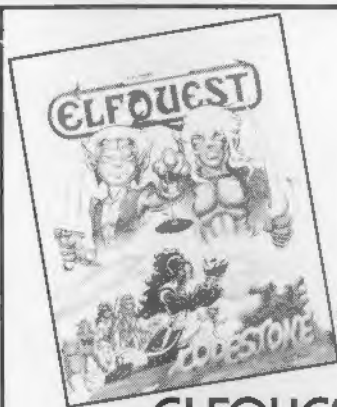
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—Jim Van Hise, *The Rocket's Blast* #146

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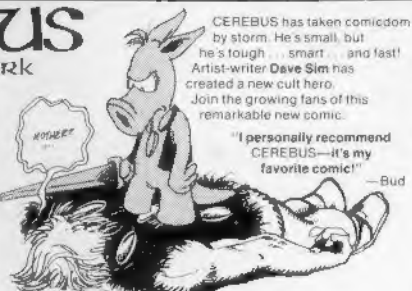
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